TWENTY-FOUR PAGES

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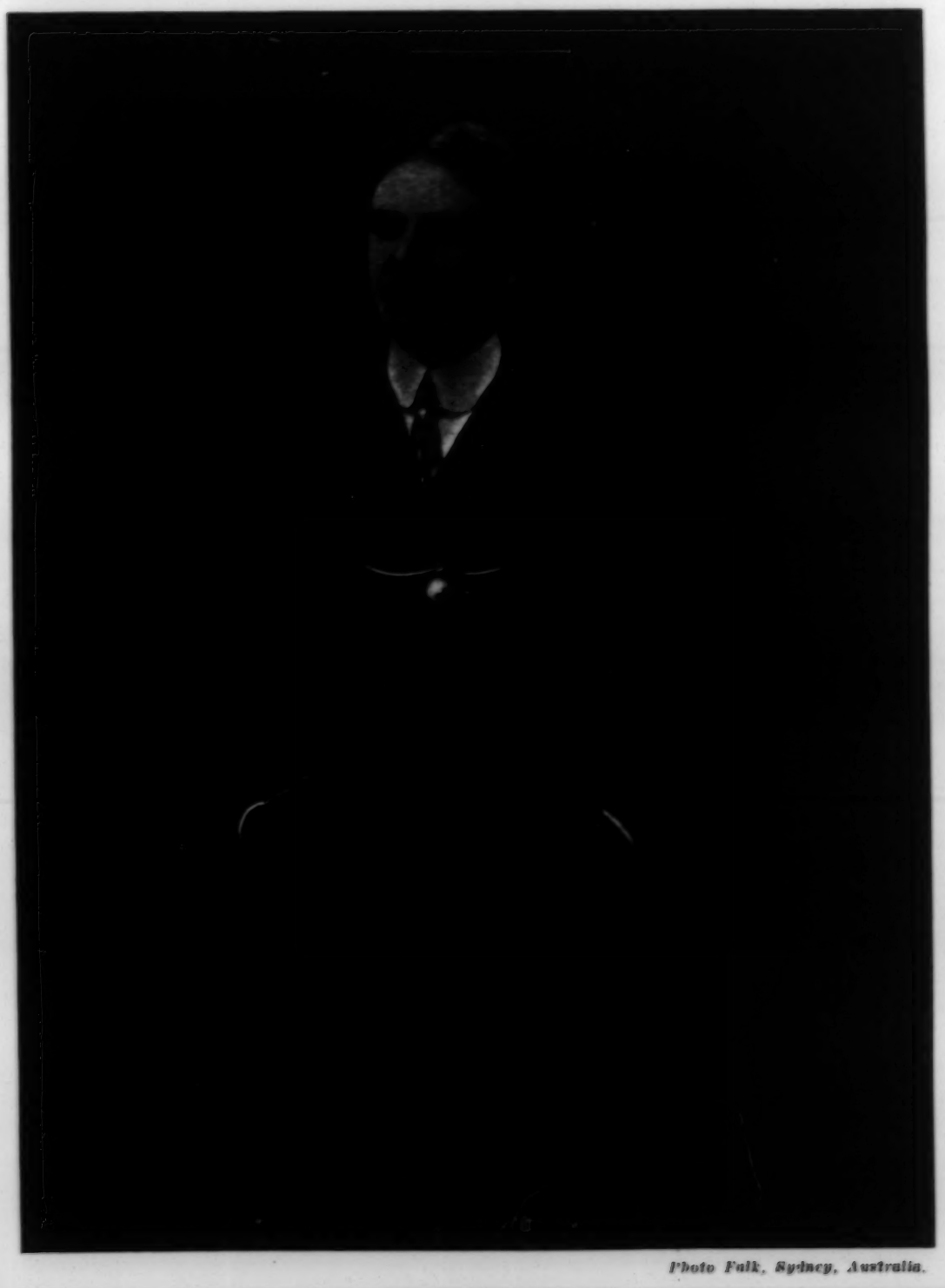

Photo Falk, Sydney, Australia.

W. C. FIELDS.

THE MATINEE GIRL

The text of the Matinee Girl's discourse today is Elizabeth, once "Bessie," Tyree.

It is not with Miss Tyree, the actress, I would deal, brethren and sisters, but with Miss Tyree, the woman. Chiefly because, to my mind, and there be many who share it, she is more interesting in that role.

The critics say, and I will not quarrel with them, that she is an arch and dainty actress, but that she lacks warmth, and should not attempt emotional roles. Quite possibly she agrees with them, and is quite content to be a comedienne cast in a purely worldly and sanely sophisticated mold. She has been looking long for a play that gives her an opportunity within her limitations, and though she has thrice essayed starship her friends fear that the play has not yet been discovered.

But to Elizabeth Tyree, the woman. Even though there is a bit of the sheen of metal about it, she has beauty, and in the eyes that are onyx-black under the lime light, and brown with a dash of gold in it in the sunshine, there shines that useful grade of mentality called keenness or cleverness. The best arched, most aristocratic pair of eyebrows on the stage give piquancy and a high bred stamp to her face. She carries her head well up and back as women and horses should. On the whole, she is quite what the woman on my left in the orchestra said: "An attractive woman."

My discourse is in three divisions, brethren and sisters. First and foremost, it has to do with Miss Tyree's sane views about the actress' home.

"It is her growing place, and she should look to it that she has the best sort of soil." In words like these she made her argument for an apartment, or, in vernacular, a flat.

Miss Tyree said a great deal to the Matinee Girl about the comparative expense of boarding and "flatting." She undertook to prove, and she is very persuasive, that you can "flat" more cheaply than you can board. "But even if it costs quite as much," she said, oracularly, "her home is her growing place, and she should see to it that she has the right kind of soil."

That remark is full of, and running over with, common sense.

In contact with the world our angles are slowly worn away, unless some one hastens the process by rudely knocking them off. That is the reason why, in large cities, people grow to look and act and think and talk alike, and why, in villages or the country persons crystallize into distinct, sometimes too distinct, individualities. Attrition with other minds planes away marked personalities, while isolation emphasizes them. The exhilaration of contact with other minds stimulates for the time, as a glass of champagne may for a bubbling moment or two, make a dull man witty. But growth of the building and lasting sort is promoted by that time when men or women are alone, the solitary hours when they reflect, and draw conclusions, and classify their knowledge. To the extent in which a man is the librarian and cataloguer of his own experiences is he wise, or does he truly grow.

A boarding-house has many distractions, Miss Tyree argued. There is, for instance, the forced association with people for whom one does not care, but to whom one must be polite, and who woefully waste one's time.

"But I would be lonely in a flat," argues a girl of buoyant spirits. The Matinee Girl said something of the sort once to her professor of languages and she passes on his crushing rejoinder:

"A person of mental resources need never be lonely."

At any rate, lonely or not, you must be alone to study, and studying does not mean merely sitting with one's eyes upon a book.

A wise old Quakress listened while a young man told her how he read and studied from morning till night.

"I rise at seven and read Virgil for an hour before breakfast. Then I give my time to mathematics until luncheon. After my exercise in the gymnasium I study moral philosophy and political economy. After dinner I do my Greek until bedtime."

"And pray, my son," the Quakress fixed him with a level glance through her glasses, "when does thee think?"

In the hurly burly of modern life we have so pitifully little time to think, and yet the manner of our thinking makes us what we are. A man's thinking is what, in the last analysis, makes his success or failure.

The second division has to do with Elizabeth Tyree as a dresser. She spends less money and dresses more satisfactorily than almost any woman on the stage.

One of the secrets of this is that she thinks out her wardrobe as carefully as she would furnish the necessary and much to be desired flat. She designs the gowns herself. Her dressmaker is asked to use her hands alone. Miss Tyree furnishes the brain.

Another secret is that she buys only the best material.

"Never use cheap material," is one of her sartorial proverbs. "On the occasion when you could wear a cheap dress an old one will be better."

At "Tit for Tat" the other night I recognized in her corsage garniture a piece of yellow lace that has a history which Miss Tyree laughingly told.

"I wore it for three seasons as a stage gown," she said. "Then I had it made over for a private gown, and wore it for two years. By that time it was worn out in spots, and I cut away all the worn parts, and used what was left for that lace jacket I wore in The Earl of Pawtucket."

With eyes sharpened by this clever reminiscence, I saluted the yellow lace on the blue Tit for Tat gown as an old and respected friend.

Thirdly, such dear ones as are left in the pews, I would call your attention to the courage and the staying qualities of this actress.

"I have known the hardest of hard times," she said, "but ill, or friendless, or without money, I have never in my life been discouraged."

Which, in itself, justifies, does it not, this sermon on Elizabeth Tyree?

Out of the South, whence she came, came also the types whose aggregate was Uncle Tom's Cabin. Saccharine Eva and much bruised and battered Uncle Tom will perish from my memory sooner than will the lame, old negro who hobbled across the stage in William A. Brady's production of the befoh de wah classic. Handicapped as he was, he was determinedly making his way toward a given point, while the semicircle of negroes with rhythmic clapping of hands intoned:

"Keep a-hopping, Uncle Peter, keep a-hopping, Uncle Peter. You'll get there by and by."

It must have encouraged Uncle Peter, and, on the principle that the cheer or happiness that we give to others is reflected upon ourselves, it must have made the clapping negroes feel better. Let us play the clapping negroes when we may and Uncle Peter when we must, but keep ever a sturdy heart.

Finally, my brethren and sisters, be sturdy of heart, and look at life with unfaltering eyes, and, surely as Uncle Peter crossed the stage: "You'll get there by and by."

Concerning flats and furnishings and other feminine topics that pretty, refined little brunette, Florence Smyth, who is playing the lead in The Volunteer Organist, has a pleasant little crotchet. She gives various articles of household furniture the names of her friends. A library chair of Flemish oak and black leather bears the name of a stiff, scholastic admirer, and a pot of graceful palms she has named after a courtly young man of the Old South. A white wicker chair with pink ribbon bows was duly christened "Bessie," and her ingenue chum, honored by the naming, sent it blue bows for the time when it should require a change of raiment.

Regarding the philosophy and economy of dress, it was observed that Katherine Grey, for a season or two, appeared only in violet of various shades. Wearing one color habitually not only lends individuality, but it is economical as well, for the hats, gloves, veils, wraps and other accessories of one costume will harmonise with any other. Mrs. Ella Wheeler Wilcox, who is coming to be known as a playwright as well as a poet and philosopher, affects one color for a season or two and changes to another, according to her fancy when she next refills her wardrobe.

This is an era of the home rule of the child. Mrs. Mary A. Livermore said: "There is as much family government as ever, only it is on the other side." Neil O'Brien and his clever wife are excellent examples of the modern parent. Especially is Eva Davenport a model of obedience to their pretty and decorous nonprofessional daughter, Marie O'Brien.

Miss Davenport has the gift of laughter herself, as well as the laugh-making genius on the boards. To see her laugh is a rejuvenating tonic.

At a professional matinee last week I saw Miss Davenport draw back in the stage box and prepare for one of her prolonged and ecstatic fits of laughing. Miss Davenport placed her hands on her stays, by way of precaution. She half-closed her eyes. Her smile broadened. Her head went back at a cachinating angle. In another moment we would have heard it.

But some one intervened. It was Miss Davenport's little chaperone.

"Mamma!" reprovingly whispered Marie.

The eyes opened to their accustomed wideness. The lips closed. The head came back to the conventional angle. Miss Davenport answered meekly, "Yes, Marie."

THE MATINEE GIRL.

THE STROLLERS.

The Strollers will celebrate their first annual Spring stroll in their Madison Avenue clubhouse this week. Many society women have consented to be patronesses of the stroll. This stroll will continue for six nights and two afternoons, when a novelty will be presented in the production of an original vaudeville in two acts entitled Round Herald Square, by Strollers John L. Golden and Rupert Hughes, during the second act of which will be introduced "an original dramatization of a ton of tin and a bale of hay" entitled The Wiz that Waz, the book of which is contributed by Stroller Golden and the music by Stroller Gustav Kerker. May Irwin, who has been off the stage for two years, will also make her reappearance. She will sing her old successes, "The New Bully" and the "Frog" song. Richard F. Outcault, the artist, will appear at each performance and draw pictures which will be presented to some folks in the audience.

NEW AMUSEMENT COMPANIES.

In the County Clerk's office in Brooklyn last Wednesday the incorporation papers of these amusement companies were filed: The Livingston Amusement Company, capital $10,000, to build music halls, etc. The incorporators are Percy B. Purdy, John H. Whyte, and William G. Grover. The Oceanic Amusement Company, capital $5,000, to build and conduct an amusement at Coney Island; John H. Whyte, Walter G. Edwards, and Henry I. Worcester, incorporators. The Hanover Theatrical Company, to build a theatre in Brooklyn; capital $250,000; incorporators, Percy G. Williams, Frank Bailey, William H Reynolds, George H. Dobson, Joseph Huber, Samuel S. Whitehouse, and John H. Whyte.

ACTORS' FUND BENEFIT.

At the Knickerbocker Theatre May 13 there will be a benefit performance for the Actors' Fund. For the first time in this country Yvette, a three-act play by Paul Berlon, author of Zaza, will be given. It will be the first benefit this season for the Actors' Fund, though some benefits have been held for the Actors' Home. At a meeting of the Actors' Fund last Tuesday it was decided to hold a convention of actors, actresses and managers Sunday afternoon, May 15, at the Metropolitan Opera House, to establish a pension fund for actors by taxing all free tickets issued in the United States.

MRS. HERNE WINS.

The Court of Appeals handed down a decision last Tuesday for the plaintiff in the case of Mrs. James A. Herne against Liebler and Company. She asked for an injunction restraining the firm from leasing the play Shore Acres to stock companies. Mrs. Herne was also awarded a verdict of $2,000 in a second case on a suit for royalties.

THE LATE JOHN COLEMAN'S CAREER.

John Coleman, the veteran English actor, playwright and manager, who died in London on April 21, was by reason of his achievements, and perhaps more particularly because of his associations, one of the most interesting figures on the stage in recent years. He had played Hamlet and Charles Surface a greater number of times than any other actor of his generation. He had made notable contributions to English dramatic literature, and he had been intimately associated with almost every celebrity of the British stage from Macready down to the stars of the present period. His passing removes one of the few remaining links between the old stage and the new, and robs the theatrical world of a man who commanded the respect and the friendly regard of all who knew him.

Mr. Coleman was born at Derby in the early thirties, of an illustrious English family, and in his youth he was educated for the Roman Catholic priesthood at the monastery of St. Bernard, in Chornwood Forest. While at the monastery he became enamored of the stage through taking part in various students' performances; and with boyish enthusiasm he determined to ally himself with William Charles Macready, then the prime favorite of the London stage. Upon a pretext of visiting his family young Coleman—a lad of fourteen at the time—left the monastery and went post haste to London. He gained an audience with Macready and recited, to the amusement of the great actor, the "My name is Norval" speech and Hamlet's first soliloquy. At the conclusion of the recital Macready patted the boy's head kindly and advised him to return to his home. The advice was followed, and young Coleman ended his first theatrical exploit with a sound thrashing from his father. Soon after this incident he was apprenticed to an architect and surveyor, but in a few months he rebelled, ran away, and presently entered in earnest upon his dramatic career.

The precise date of Mr. Coleman's debut is not recorded, but it occurred at Leicester, in the company of the elder Robertson, the father of Tom Robertson and Mrs. Kendal. He played utility parts, received twelve shillings a week, and became a great chum of Tom Robertson, who was a lad a year or two older than himself. The friendship ended—to be renewed in later years—and young Coleman's association with the company ceased when, at Sheffield, Master Tom was put in the role of Francois over the head of Master John.

After his dismissal by the Robertsons, young Coleman, now in his sixteenth year, journeyed to Belfast, where he played a season of some length with Mr. and Mrs. Charles Kean. For these players he had the highest admiration, and in his worship of their art he unconsciously broadened his own artistic scope and placed his ideals on a more exalted plane. At Belfast Mr. Coleman appeared in support of the Keans in Shakespearean repertoire, and because of his earnestness and his devotion to his work he was intrusted with roles rarely played by actors of his age and limited experience. Following his season in Ireland Mr. Coleman went to Scotland, where for several months he experienced the hard work, ill fortune, and occasional moments of triumph that ordinarily fall to the lot of the strolling player. Then he joined David Prince Miller at the Adelphi Theatre, and while playing there, in the tragedy of Glencoe, he had the good fortune to win the favor of Mr. Murray, manager of the Theatre Royal, Edinburgh.

The Edinburgh company was at that period the most distinguished organization outside of London, and to be a member of it was deemed a very high honor. When, therefore, Mr. Murray offered a position to Mr. Coleman the young actor accepted with alacrity and great joy. At the Theatre Royal he was associated, through one brilliant season, with the foremost players of the time, and he made great advance in his art through the inspiration of their company. The next year Mr. Coleman, now eighteen years of age, was light comedian with the companies at Manchester and Liverpool, and the following season, when only nineteen, he was the principal tragedian at Bath and Bristol.

During this period at Bristol Mr. Coleman had the honor to play opposite to Mr. Macready in the Shakespearean repertoire. Naturally he was nervous, and in playing Othello to Mr. Macready's Iago he was so overcome with excitement that at the speech, "Villain! be sure you prove my love is false," he threw the great tragedian to the stage and pounced upon him in no make-believe fashion. The next moment he was horror-struck over his audacity and was doubly distressed by the fear that Macready might recognise in him the tow-headed boy who, five years before, had impudently recited "My name is Norval" and the Hamlet soliloquy. Macready, however, after one lion-like burst of rage, in the green-room, forgave the young actor, and, upon learning his identity, shook hands with him genially, and thereafter the two were fast friends. Mr. Coleman attended the famous dinner given in honor of Macready upon his retirement from the stage, and years later he was one of the sorrowing company that followed Macready's body to the grave.

Mr. Coleman was now a player of established reputation, although not yet of age. He played on the old provincial circuits in the standard repertoire; at Sheffield he opposed Charles Dillon in the great Shakespearean parts, and at the Theatre Royal, Manchester, he played such roles as Orlando, Romeo, and Charles Surface opposite Helen Faucit. At twenty-one he became the lessee of the Theatre Royal, Sheffield, and with that began his long career as an actor-manager and provincial star. He was often tempted by offers from London managers, but he preferred the country, where in public favor he ranked second to no player of his time. He was manager for some years of the Great Northern circuit; he built several beautiful theatres, and beside his own supporting organization he had three companies on the road.

One of Mr. Coleman's closest friends was Charles Reade, the novelist. They collaborated on many plays, important among them being The Shadow of the Sword, founded upon Reade's novel of the same name. Coleman first produced Reade's Foul Play and Put Yourself in His Place. The two men were intimate comrades up to the time of the novelist's death, and they had many enterprises, literary and dramatic, in common.

After many years spent in the provinces, Mr. Coleman finally was persuaded to go to London. He became the lessee of the Queen's Theatre, in 1876, and there exploited the elder Salvini in Othello, Hamlet, and Macbeth. The productions were made in costly fashion, but the public did not respond, and Mr. Coleman lost heavily on the venture. He then put on Henry V, and in the title-role he made his first appearance in London. Again the actor-manager suffered loss, and, giving up the Queen's, he returned to the road, playing Valjean and The Son of the Wilderness.

Mr. Coleman continued to act in the provinces until about ten years ago, when the illness of his wife resolved him to abandon touring and to take up permanent residence in London. There he devoted himself chiefly to writing plays, novels, stories, and the splendid book of reminiscences entitled "Players and Playwrights I Have Known"—a book of rare value because of the accurate pen-portraits presented therein of a hundred or more celebrated men and women of the past whom Mr. Coleman knew and loved. They live again in his pages.

In the Winter of 1898 Mr. Coleman produced his own play, The Duchess of Coolgardie, at Drury Lane. Later he presented his own Irish drama, Soggarth Aroon, at Birmingham, and sent a company out to play it in the provinces. Next he appeared in The Price of Peace. In 1900, with F. R. Benson, he made the magnificent production of his own version of Pericles at the Memorial Theatre, Stratford-on-Avon, and himself played the principal part with distinguished success. This splendid achievement was the last notable event in Mr. Coleman's career—a career full of honest endeavor, sturdy enterprise, and triumphs fairly won.

ENGAGEMENTS

Ignacio Martinetti, for A Venetian Romance.

Frank Christie, for the Buster Brown company.

Leon Kohlmar, with David Belasco, season 1904-5.

THE TOEDTEBERG SALE.

PART II.—FINAL INSTALLMENT.

Dramatic and other Illustrations, including Colored Drawings and Prints, Portraits and Views, Playbills, Autographs, Letters, Daguerreotypes, etc.

2113 Kean (Edmund). Colored Lithograph Portrait as Othello, 4to, full length, from a drawing by E. F. Lambert. Rare. Bought by Western gentleman, $5.

2116 —— Colored Mezzotint Portrait, in the character of Richard the Third, folio, full length, turned to left, but facing to centre, engraved by C. Turner after the painting by J. J. Hals, London, 1814. Fine and rare in colored state. Bought on order, $10.

2122 —— Mezzotint Portrait, "Mr. Kean in the character of Brutus" (Scene). Folio, full length, with bent figure at side (apparently J. W. Wallack). Beautifully colored by hand. Engraved by S. W. Reynolds after James Northcote. Rare. Bought by Western gentleman, $7.50.

2124 —— Engraved Portrait as Lucius Junius Brutus, 4to, bust in oval, painted and engraved by S. J. Stump, 1819. Bought by J. O. Wright and Company, $3.

2128 —— Original Manuscript, Articles of Agreement between R. W. Elliston and Edmund Kean, covering his engagement at Drury Lane Theatre in 1825. 3 pp. folio, with schedule of plays to be performed, and signatures of both Mr. Kean and Mr. Elliston (with seals). Contains an attached note in Mr. Winston's handwriting referring to the actor's unfair treatment of the manager, and reflecting rather pointedly on his private character. Bought by same buyer, $11.25.

2143 —— Lock of the hair of the famous actor, tied with a ribbon, and wrapped in an old piece of paper addressed "To Hall" (with seal). Mr. Toedteberg purchased this valuable and most interesting souvenir of Mr. Kean at the dispersal of the autograph collection of a Professor of the University at Bonn, at Leipzig, about 1880. It was then sold with a guarantee. Bought on order, $7.50.

2153 Keeley (Mary Anne). Colored Portrait (lith. colored by hand) as Jack Sheppard. 4to, full length. Fine. Bought by Western gentleman, $4.50. This is scarce and was finely colored.

2156 Kelly (Lydia). Water Color Drawing as Rosalind. Folio, full length. Bought by J. O. Wright and Company, $4.

2165 Kemble (John Philip). Mezzotint Portrait as Richard III, 4to, half length, engraved by G. Keating after Gabriel Stuart. Rare. Bought by J. O. Wright and Company, $4.50.

2166 —— Mezzotint Portrait, in the character of Rolla, folio, full length, engraved by S. W. Reynolds after Sir Thomas Lawrence. Brilliant impression, in wooden frame. Bought by Western gentleman, $5.

2169 —— Engraved Portrait, in plain dress, 4to, by William Sharp after Sir M. A. Shee. On large paper, London, 1803. Bears on the lower blank margin the words "Unfinished, W. S.," in the handwriting of the famous engraver. Bought by J. O. Wright and Company, $3.50.

2185 —— Silver Medal, in commemoration of Mr. Kemble's retirement from the stage in 1817. Head facing to the right; rev., "Thou last of all the Romans, fare thee well" (41 mil.). By J. Warwick. In its original leather case. Rare. Bought by Harlem, $5.25.

2190 —— Mezzotint Portrait, in plain dress, folio, half length, seated at table, with pen in hand, engraved by Thomas Lupton after G. H. Harlow (cut down). Fine impression. London, 1819. Bought by E. G., $4.50.

2194 Kemble (Charles). Lithograph Portraits as Macbeth, the Stranger, Othello, Iago, Marc Antony, Lear, Falconbridge, Benedick, Macduff, and Cassio. 4to. On India paper. (10.) Bought by Western gentleman, $6.50.

2203 Kemble (Fanny). Portrait Drawing in water colors after Sir George Hayter; Fanny Kemble as Juliet, leaning over the balcony. Folio. Bought by J. O. Wright and Company, $3.

2224 Kembles. Engraved Portraits of Charles, Fanny, and Adelaide Kemble, the bulk of them in different characters, and a number of rarities being included. 8vo and 4to. 21 pieces. (As a lot.) Bought by E. G., $3.10.

2225 Knight (Mr.). Original Water Color Drawing as "Hodge in Love in a Village." 4to, full length, by Forster. Accompanied by an engraving made from it. (As 1 piece.) The drawing is finely executed, and of larger size than the engraving. Bought by Western gentleman, $3.

2226 Knowles (James Sheridan). Portrait Drawing, in Water Colors. Folio, full length, as Master Walter, with letter in hand, by Aug. Toedteberg. Fine. Bought by E. G., $3.

2227 Knox (General Henry). Engraved Portrait. "The Honble. Henry Knox, Esqr., Major General of the Artillery in the American Army." 12mo, bust in oval, by J. Norman. (Slightly stained.) Extremely rare. Bought by J. D. Wright and Company, $3.

2229 Konigsmark (Count). Conspired to murder Sir Thomas Thynne, 1682. Mezzotint Portrait. 12mo, half calf, in armor. Bought on order, $4.

2240 Kyle (John A.). Flutist at early New York theatres. India ink drawing in India ink, with flute in hand. 4to, half length, seated. Bought by Alfred Beck, $3.10.

2242 Labiache (Mme.). Appeared in New York with Mapleson Opera Company. Colored Lithograph Portrait as Amina. Folio, full length, by Edw. Kaiser, 1851. Fine. Bought by E. G., $3.75.

2246 Lacy (John). Favorite English Comedian. Group Portraits in three different characters (Teague, Scruple, and Galliard). Folio, etched by W. Hopkins, London, 1825. Bought by E. G., $3. Lacy was a famous performer in the reign of Charles II, and Langbaine says "he was the most perfect comic actor of his time." He was the author of four plays.

2251 Lafayette Theatre, New York. Lithograph Views. Oblong 4to, drawn by A. J. Davis, lith. by Imbert. Scarce. Bought by J. O. Wright and Company, $11.

2259 Lavigne (Mlle.). Celebrated Dancer, first appeared on the Philadelphia stage in 1832. Daguerreotype Portrait in dancing costume. 8vo, in oval frame. Fine. Bought on order, $5.

2272 Lee (General Charles). Mezzotint Portrait. "Charles Lee, Esquier, Major-General d'Armee des XIII Provinces unies d'Amerique, etc., peint par Thomlinsen a Nouvelle Yorck." 4to. Very rare. Bought by J. O. Wright and Company, $6.25.

2302 Lincoln (Abraham). Various Engraved and Photogravure Portraits, including the one issued by the Continental Bank Note Company, and an Engraved Portrait of Mrs. Lincoln. A few uncommon specimens. 8vo and 4to. (9.) Bought on order, $3.60.

2304 Lincoln Assassination. Another lot, containing some items not in the one above described, including some Lincoln Portraits (a few duplicates). 19 pieces. (As a lot.) Bought on order, $4.25.

2305 —— Another lot, similar to the above. 21 pieces. (As a lot.) Bought on order, $3.

2306 —— Collection of about 50 Portraits, Views and Clippings relating to that event. It includes portraits of John Wilkes Booth and his co-conspirators, views of the shooting, of the interior and exterior of the theatre, newspaper accounts, etc. (As a lot.) Bought on order, $5.60.

2310 Lind (Jenny). Lithograph View of the Interior of Castle Garden on the occasion of Jenny Lind's first appearance in America. Oblong 4to, by N. Currie. Rare. Bought by E. G., $4.25.

2318 Liston (John). Mezzotint Portrait, in plain dress, 4to, half length, by Sadd after Clint. Proof before letters. Bought by Western gentleman, $4.

2234 London Theatres. Aquatint Views of the interiors of the Royal Circus, and Old and New Covent Garden theatres. By Rowlandson and Pugin. Oblong 4to. Rare. (3.) Bought by J. O. Wright and Company, $8.25.

2235 —— Aquatint Views of the interiors of Drury Lane and Sadler's Wells theatres, and Bartholomew Fair. By Rowlandson and Pugin. Oblong 4to. Rare. (3.) Bought by Amsterdam, $9.75.

2236 —— Aquatint Views of the interiors of Covent Garden and Drury Lane theatres, and the Opera House, Haymarket. By Rowlandson and Pugin. Oblong 4to. Rare. (3.) Bought by J. O. Wright and Company, $6.90.

2237 —— Aquatint Views of the interiors of Astley's Amphitheatre, New Covent Garden Theatre, and Bartholomew Fair. By Rowlandson and Pugin. Oblong 4to. Rare. (3.) Bought by same buyer, $6.90.

2343 —— Colored Engraved Illustrations of the Theatres of London, including all the noted ones (excepting Drury Lane), drawn and engraved by Daniel Havell. Oblong 8vo. Very fine. London, 1826. (13.) Bought by Amsterdam, $7.48.

2308 McSwiny (Owen). Mezzotint Portrait, in plain dress, folio, three-quarters length, seated, by J. Faber after Vanloo, 1752. Fine impression. Bought by Western gentleman, $5.25. Born in Ireland; was manager of Drury Lane Opera House, and Keeper of the King's Mews; he died in 1754.

2371 Macklin (Charles). Curious Engraved Caricature, showing Shakespeare mounted on Macklin's shoulders (Macklin in the character of Shylock), with Tragedy and Comedy on either side. Beneath are the lines:

"Immortal Shakespear, Child of Heaven and Fire,
The more we sink him, rises still the higher,
E'en thro' This Vehicle the Bard can pass
Like Mecca's Prophet—mounted on an Ass."

Extremely rare. Bought by J. O. Wright and Company, $5.10.

2415 Marble (Dan). Colored Portrait Drawing as Sampson Hardhead in The Game Cock. 4to, by Aug. Toedteberg. Bought by Amsterdam, $3.25.

2421 Markham (Pauline). Colored Portrait as Stalacta. Large size photograph, finely hand colored. Folio, inlaid. Bought by same buyer, $5.25.

There were innumerable rare and choice prints in the sale not quoted above, and the purchasers are to be congratulated upon obtaining them at the prices.

ALFRED BECKS.

IN OTHER CITIES

SAN FRANCISCO.

Monday, April 18, was the occasion of the opening of our newest playhouse, the Majestic. It was a very brilliant affair. The theatre's first attraction was Isabel Irving in Winston Churchill's great play, The Crisis. Speeches were made by Mayor Schmitz and Mr. Bishop, the manager of the new house, and to Miss Irving fell the honor of christening the theatre. She stepped forward upon the stage, which was a veritable bed of California poppies, and broke a bottle of wine upon the prows of the new theatre. It required the unceasing efforts of the management to have the house in complete readiness for the opening night. The walls of the theatre were still in rough plaster, but were so artistically garlanded that it was hardly noticeable. Not a single hitch occurred to mar the capital performance, and things were in as good order as though they had been in use for many a day. The play was a delight to the large audience, and owing to the fact that almost every one has read the story there naturally was much expected of the play, and it is safe to say that they did not go away disappointed. Miss Irving as Virginia Carvel appears in the best thing we have seen her in, and charmingly looks and acts the part. Wilfred North, as Stephen Brice, was a delightful surprise, as he is new to us and it was rather difficult to picture any one else than Mr. Hackett in the part. He has a very sympathetic voice and speaks his lines convincingly. Thomas A. Hall, as Colonel Carvel, and Charles Lamb, as Judge Whipple, were capital. Jacques Martin had the part of Hopper, and was all that could be asked for in this odd character role. The company as a whole is a very well balanced organization. The Crisis will do a big two weeks' business.

The Columbia's attraction 18-25 is the roaring farce-comedy, with song, Running for Office, presented by that clever quartette of players, the Four Cohans. A large audience greeted the performers on Monday night, and as each of the principals appeared they in turn received an ovation, especially George M. Cohan, who is a decidedly clever fellow and who is responsible for the book and for nearly all the songs in the play. The fun was fast and furious, and during the entire evening the audience was convulsed with laughter. The songs are good and the chorus has some very attractive girls in it. They are to be with us two weeks, and then comes the original Rogers Brothers in London.

The Alhambra Theatre on Thursday and Friday nights, 21, 22, was the scene of the gathering of San Francisco's elite to witness the presentation of a comic opera written by two well-known local men, His Royal Nibs. The book is by W. H. Clifford and the music by Shafter Howard. The performances were given for the benefit of the California Woman's Hospital, and proved a financial success as well as an artistic one. Andrew Bogart and Helen Heath had the leading roles, and won much applause for their excellent singing. The dancing of the sextette of pretty society girls was more than a delightful feature. Arrangements are soon to be made to present this opera in the East, and we may soon hear of its holding the boards on Broadway.

At Fischer's 18 Chow Chow was given to a very large audience. The piece is pretty and witty, and abounds with bright and original musical comedy features. The principals not only did clever work, but kept the audience in roars of laughter all the evening. Richard Carroll played with his usual vim and sparkle, and was very funny. John P. Kennedy is a most versatile comedian, and clever in everything that he attempts. Ben Dillon's performance was a treat indeed. The new tenor, Roy Alton, has an excellent voice and played with much life. Mr. Yoho, who has made himself quite popular lately, is slowly coming to the front. One Helen Russel sang her songs with dash and spirit. Nellie Lynch, the bright little soubrette, was laboring under a great disadvantage, as she had a very bad cold, but still received her share of the applause. Chow Chow is to run but two weeks, when Fischer's will close for long anticipated improvements.

The Central this week, 18-25, is offering a capital American naval drama, The White Squadron, a four-act play by J. W. Harkins, Jr. The play is the most successful thing the Central has had in a long time, if it can be judged by the storms of applause that were forthcoming on Monday night. The landing of the sailors of the various nations was the spectacular part of the performance, and when the American jackies landed it simply brought down the house. Hershall Mayall had the role of the Yankee captain and was a perfect hero. Henry Schumer was the Brazilian officer. Ernest Howell this week appears as the villain and was very wicked. Lloyd Edwards and Edward Emery were both good in their roles. Elmer Booth had a chance for some good work as the newspaper correspondent, and grasped his opportunities. Eugenie Thais Lawton and Edna Elsmere won honors in the roles of two beautiful Brazilian girls, whose love affairs had much to do with a story. Myrtle Vane and Helen Hartly have the comedy parts, and do them well. Next play is to be the startling melodrama A Still Alarm.

The Tivoli Opera House this week, 18-25, is in its closing performances of The Beggar Student. It has been one of the best presentations we have ever had of this beautiful and melodious opera, and the cast is more than acceptable. Carro Roma Russo, Dora de Fillippe, and Wallace Brownlow sing their roles charmingly and Ferris Hartman, as the General, is screamingly funny. Nettie Deglow, as the Countess, has again shown us that she some day is going to make a name for herself. Miss Tannehill is as entertaining as ever and next week we will again see her in her best role, that of the spinster maid in When Johnny Comes Marching Home. The Runaway Girl was to have been the next attraction at this house, but owing to some delay in the arrival of the score it will be impossible to put it on at this time, and instead the Tivoli's recent big success, When Johnny Comes Marching Home, will be repeated.

The Alcazar 18-25 is giving us Clyde Fitch's satirical comedy, The Frisky Mrs. Johnson. This is the first production of this play by any stock co., for it was used by Amelia Bingham on the road only last season, and, in fact, is still in her repertoire. Its presentation at the Alcazar was certainly equal to anything we have lately had in road cos. playing this style of drama. Miss Block in the title-role was all that could be asked for, and was beautifully sympathetic in her sacrifice to save her erring sister from the anger of her husband. Frances Starr, as Mrs. Frank Morley, again gave us something to admire in her good work as the sister. James Durkin was the man to fall in love with Mrs. Johnson and Luke Conniss the husband of the misguided wife; they added much to the performance by the clever conception of their parts. John B. Maher carried most of the fun in his portrayal of the English lord. Harry Hilliard, George Osbourne, Miss Crosby, and Marie Howe were entrusted the other principal roles. The New Clown is to be the Alcazar's next week's offering.

Rose Coghlan and an exceptionally good co. are at the California this week, 18-25. She appears in a double bill. For a curtain-raiser she is using a condensed version of one of her greatest successes, Forget-Me-Not. Her new play, by two very clever women, Harriet Ford and Mrs. De Mille, is The Greatest Thing in the World. Miss Coghlan's superb art was never more manifest than in the character of Virginia Bryant, whose endowments—mental, molar, physical—are almost angelic. Her suggestion of suppressed but almost uncontrollable emotion in the scene in which she learns of her erring son's crime is as clever as her hysterical effort to explain to her guests a matter that is unexplainable. It is in the culminating scene of the third act that the true note of passion and yearning is apparent. Sidney Irving, the elder son, and Fred C. House, the younger, were the delights of the performance; such natural acting as these two young men gave us deserve only the highest praise. Paula Gloy was the ingenue, and was piquant and played her role with much dash. Miss Coghlan will be with us only one week, and then comes The Girl from Dixie.

The third and last of this season's concerts of the Minetti String Quartette was given 22 at Lyric Hall to a very large and appreciative audience. The sonata in G minor and sextette by Tchaikowsky were the selections. Frances Rock again was the pianiste and gave a delightful number.

The American Travesty Stars, who shortly leave for Australia on a tour of the world, opened on Sunday afternoon 17, at the Grand Opera House for a two weeks' engagement. They will present a series of Weber and Fields' burlesques. For their opening piece in this farewell engagement they gave us Hoity-Toity, perhaps the funniest of their many shows. The members of the all-star cast are those who for the last two years created such good impressions at Fischer's in these burlesques. The house was packed from pit to dome, and many hundreds were turned away. Such floral offerings as each member received has hardly ever been known; the stage was literally covered with stands and bouquets, and for the ladies many boxes of confections were also handed over the footlights. At the end of the first act Kolb and Dill, Winfield Blake, Barney Barnar, and Miss Amber were called on to make speeche, and each one responded with a few words of thanks. Every one had seen the play before, and as the interest was centered in the new songs and music incidental to the play. Mr. Blake and Miss Amber were in good voice, and the comedians were as funny as ever. The chorus was well drilled, and their costumes were far more beautiful and elaborate than heretofore shown us in these productions. Next week Fiddle-Dee-Dee and Whirl-I-Gig will hold the boards.

OSCAR SIDNEY FRANK.

INDIANAPOLIS.

The past week has been a great artistic and financial success theatrically. Mansfield, Wilson and Annie Russell were the attractions at English's, and all three played to overflowing houses. But two more engagements are to follow before the curtain rings down for the Summer. Maude Adams will present The Little Minister 4 and Viola Allen in Twelfth Night will be here 12.

Francis Wilson as the principal star, supported by a strong cast, appeared in a revival of Erminie April 21. The production was handsomely staged and the large, good-looking and well costumed chorus was well trained, both in action and singing. Wilson played his original role of Caddy in an irresistible manner that left nothing to be desired. He is a graceful dancer. The hit of the evening was the interpolated song, "Joseph, James and John," from his Monks of Malabar. In this bit of tuneful nonsense Wilson is assisted by Clara Bell Jerome, both being especially pleasing in the dance that accompanies the song. Miss Jerome is a dainty little soubrette, refined and charming, with a sweet but small voice. Marguerite Sylva made a beautiful Erminie in a powdered wig and picturesque costumes. Her voice is fresh and clear and she sang the lullaby in the second act in a tender and beautiful manner. Jessie Bartlett Davis was welcomed by much applause on her first entrance. She made a dashing Captain Delauney and was every inch a comic opera soldier. Her speaking voice was decidedly mannish, but when she sang it was evident, as Caddy remarked, that the captain was "no gentleman." William Broderick as the fellow thief shared the honors with Wilson, giving a perfect performance. He possesses a fine basso and shines as one of the brightest of the star cast. William Weeden's song, "Star of My Life," showed off his tenor voice to much advantage and won him several encores. Sig. Perugini did justice to the foppish part of the Chevalier. Jennie Wethersby gave a splendid characterization of the Princess. Of course, Mr. Wilson was called out for a speech at the close of the second act. Speechmaking is a thing Indianapolis audiences always insist upon from their favorite actors, I am sorry to say.

The most notable event of the local theatrical year was the two performances given 23 by that foremost of American actors, Richard Mansfield. This engagement and that of the distinguished English actor, Forbes Robertson, two months ago, stand out prominently as the truly artistic treats of the season now about to close. The engagement originally was for one night, but Manager Ad F. Miller had so many requests for Old Heidelberg and finally arranged for a matinee performance of that beautiful production. Mr. Mansfield's portrayal of Karl Heinrich was perfect, compelling the sympathies from the time when, a youth with no knowledge of the world outside of his castle walls, he was eager to taste of the sweetness and pleasure of life, to the end, when he gives up all life and hope to assume the responsibilities of a crown. Mr. Mansfield's art makes it all so real that one has great difficulty in keeping back the tears and the uncomfortable lump 'n one's throat. Ida Conquest was a charming Kathie, and it is not to be wondered that she was so loved by the students. A. G. Andrews gave an admirable portrayal of Dr. Juttner, the kindly old tutor. Leslie Kenyon as Lutz, the snobbish valet, played the part with much humor, although at times his enunciation was bad. Henry Wenman filled the small role of the Innkeeper very acceptably. The production was magnificently staged, the settings being very handsome, particularly the one showing the inn at Heidelberg, with the ruined castle on the high hill beyond, and the river below. The scene in which a large number of students came tearing into the garden of the inn, noisy, boisterous, joyful, reckless, singing and drinking "prosits" and "bocks," was flawless. It has perhaps never been equaled here. Ivan the Terrible, given at the evening performance, received the highest praise from the local critics.

Annie Russell, one of the most charming of our actresses, gave a finished performance of Mice and Men 25. The supporting co., which was up to the high standard set by the star, included John Mason, Oswald Yorke, John Glendinning, Frank Goldsmith, Charles W. Butler, E. A. Eberle, T. C. Valentine, Mrs. G. H. Gilbert, Margaret Huddleston, Mrs. Glendinning, and Olive Murray. Mrs. Gilbert was long and lovingly applauded when she made her entrance a few minutes after the rise of the curtain. Each of the four acts was handsomely set.

Harry Blakemore headed a good co. in Hello, Bill, a farce comedy of rapid action, at the Park 21-23. It is a comedy that were it renamed and acted by a co. made up of well known people could easily pass muster at the high priced theatres. Mr. Blakemore was highly amusing in the principal role, acting the part with fine effect. George Macomber made a dignified Gen. Fuller, and Eugene Shakespeare filled the juvenile role in a very satisfactory manner. The balance of the cast included Charles H. Douglas, William H. Woodside, Carrie Lamont, Carolyn Maclean, Gertrude Raymore, and Margaret Sayers.

After a week of comedy, musical and farce, the Park returned again to melodrama, Deserted at the Altar opening the week 25-27 to large houses. It satisfied to the utmost lovers of the melodrama, the stirring situations winning loud applause. Robert Sanford and Ethel Milton played the lovers to the evident satisfaction of the audience, and the villany was equally well done by Joseph L. Treevy. Marion Proctor made the hit of the play as the awkward mountain girl. Charles W. Young, John H. Smiley, C. A. Taylor, Jewell Darrell, Adele Carlton, Nettie Tarbund, and others helped the plot along in their respective parts. A Montana Outlaw 28-30. A Royal Slave 2-4. Kidnapped in New York 5-7. Holden Stock co. four weeks.

Kate Claxton, who was to have been seen at the Park 28-30 in The Two Orphans, canceled her engagement on account of the death of her son last week.

Dickson and Talbot had hoped to secure Blanche Bates for an engagement late in May, after the closing of the Park's regular season. It has just been learned, however, that it will be impossible to book the actress in Indianapolis, owing to the fact that her forthcoming engagement in St. Louis, as one of the leading theatrical attractions during the World's Fair, will open sooner than expected.

The Liederkranz celebrated its thirty-third anniversary with a concert at Germania Hall 24.

The senior class of the Girls' Classical School will present As You Like It at the Propylaeum 30.

Even as long ago as the early 60's Mrs. Gilbert was playing old women's parts at Wood's Theatre, at Vine and Sixth Streets, Cincinnati, where her husband was manager of the stock co. there that supported visiting stars. T. F. Scanlan, of Rushville, recalled the fact to Mrs. Gilbert in a pleasant little visit to her at English's Hotel last Monday afternoon. He was a schoolmate of her son George, now dead, in the Cincinnati Polytechnic School. He has been trying for years to see Mrs. Gilbert again, and at last succeeded.

Rudolph Aronson, of New York, was in the city a short time one day last week on his way to St. Louis, where he is to spend much of his time during the exposition. Mr. Aronson was the guest of A. Schellschmidt and family, with whom he crossed the Atlantic last year.

PEARL KIRKWOOD.

DENVER.

"Babies are generally born about the same size," writes James A. Herne in Sag Harbor. Denver audiences agreed on Sunday afternoon that such was the case and told their friends about it; for the remainder of the week of April 10 these friends filled the Tabor Grand to get, perchance, some other epigrams of wisdom. The thin man in front of me leaned against his heavy neighbor and said: "See that man Whitmarsh, settin' up there on the stage? I'll jest bet yer thet he ain't never seen New York city; he never gets them table manners without their coming natural. That fellow never knew no better than that." This unconscious tribute to Mr. Whitmarsh's acting was so evidently sincere that I quote it word for word. The country leader of the choir, with a penchant for the ladies, who can admire them, snuffles, asthma and all, was extremely well taken by him. His savoir faire was irresistible, and his assumed knowledge of man, woman and beast was very well carried out indeed. It might be that his childishness in the jealous scene at the table was far fetched at times, but the average gave a good total on the right side. Forevermore those of us who are bothered with eye trouble will "go to see an optimist." In the first act, and judging from all premises, the audience is apt to exclaim against the playwright for an unnatural situation. I mean that in which the young girl, so well taken by Amy Hamlin, gives up the young fellow, whom she apparently loves, for the older man who has been such a kind guardian of her youth, because she does not want to hurt the latter's feelings. Love and nature do not give up their own for a few heartaches, and it is only at the very last, where the author takes the privilege of making us believe that she loved the older man all the while and didn't know it, that we become reconciled to what has gone before. Miss Hamlin has a part that is very difficult; to make more of it than she does might spoil it, and what can be expected in the character of an orphan, anyhow? Yet the sweetly, sighing "I-know-you-two-fellows-love me" part is not entirely satisfying, although at no time does it really displease. Mrs. John Russell, a widow, was well done. Leah Sims, you will have more lines in your next engagement. William Turner, as the independent, procrastinating, lazy and original agent for a steamer of vagaries, continually offering up vicarious atonement, was handled in first-class fashion by Fred G. Herne. The play as a whole epitomized a seashore village life, and as one can always appreciate something seen better than something lived and acted in persona, the night in Sag Harbor was well spent.

We were late at the New Curtis, and Richard and Pringle's Minstrels were well into their programme for the week of April 10. "Drag yo' laig, nigger; drag yo' laig," and the nigger, after some difficulty, dragged. Who doesn't enjoy a good minstrel show. Negro character is so full of jovial superficialities that are easily taken off that when the caricatures are well done they are always satisfying. The introduction scene in the last act was humorous and laughable, and every part taken by either Dudley or Kelly was thoroughly good. The Great Boomsky, erstwhile satellite of Herrmann the Greater, was not convincing with his imitations of his former employer's tricks; his happy negro smile and smug contentment with himself were too distracting to the observer's mind. Several catchy specialties were introduced and the whole play was a success.

Rose Cecilia Shay made money at the Broadway beginning April 11, and her seven days of repertoire were financially a success. Carmen, Il Trovatore, Faust, Bohemian Girl, I' Pagliacci, and Cavalleria Rusticana, the last two in one night, and all sung in a hash of English gutterals and Italian vowel sounds. Miss Shay herself was pretty, had a good voice and acted well. The rest of the co—well, for them there is an old Latin phrase which ends "in pace" and begins where so many things should begin, with "requiescat." The day has come to pass when grand opera must be acted as well as sung, and both must be done exceptionally well or a fate is foreordained. "Too much is plenty." Next week a dark house, followed by Rogers Brothers in London.

On Saturday afternoon of the week beginning April 17 Chief Justice Morgan O'Connell of New York city acted out the principal crisis of his life on the stage of Peter McCourt's Tabor Grand Opera House. When Daniel Sully slips out of the street garb of an actor and dons the clothes that go with his judicial alias he brings out to a striking degree how very slight the difference is in this world of ours between an actor, a traveling salesman and a judge. The plot of the play was well chosen, and as acted out caused many a sympathetic tear and hearty laugh. Altogether The Chief Justice ranks with David Harum as one of the best shows seen at the Tabor this season. Next week, Our New Minister.

Sallie and Nellie and Lizzie and Bob and Jim and Bill were in their element at the New Curtis for the week beginning Sunday, April 17. They nudged each other and applauded the hero vociferously while they drown the words of the villain, the only good looking man in the cast, with jeers and hisses. Slaves of the Mine, a comedy-drama of life as it is, so the bill reads, and all we can do is to lift up our hands and pray to be spared. Next week, James K. Hackett in The Crown Prince.

The Broadway week April 17, house dark.

It is with pleasure that the Denver theatregoers have heard of the re-engagement of Jane Oaker for the stock co. of the Summer at the Broadway.

WILLARD PACKARD HATCH.

MILWAUKEE.

Viola Allen and her excellent co. in Twelfth Night offered one of the most enjoyable performances of the season at the Davidson April 21-23, and drew large and thoroughly pleased audiences. Miss Allen never appeared to better advantage than in the role of Viola and she was surrounded by splendid support, especially good characterizations being given by Clarence Handyside, John Blair, Frank Currier, and Zeffie Tilbury. Other portrayals were admirably drawn by James Young, Scott Craven, C. Leslie Allen, Edwin Howard, May Taverner. Fritzi Scheff opened a week's engagement in Babette at the Davidson 25 to big house. The glowing advance notices of this attraction raised expectations among local theatregoers that were far from being realized. Miss Scheff was cordially received and some flattering applause was bestowed upon her. She possesses a remarkably fine voice. The supporting co. was equal to the demands made upon it. Eugene Cowles contributed much to the pleasure of the performance and several others made the most of colorless roles, notably Richie Ling, Nace Bonville, Ida Hawley, and Josephine Bartlett. Louis Harrison scored by long odds the hit of the production in the part of Van Tympel, a character that he made excruciatingly funny through his own cleverness. The chorus was acceptable, and the scenery and costumes were very handsome. The Burgomaster 1. Maude Adams 2, 3. Otis Skinner in the original production of The Harvester 5-7. The First Imperial Marine Band 8-14.

The Thanhouser co. appeared at the Academy 25 in Fitzgerald Murphy's arrangement of Parsifal before a capacity house. The members of this popular organization surprised even their most enthusiastic admirers by the excellence of their work in this production. They handled the drama most effectively, and the entire performance was imbued with reverence and religious fervor. The audience was visibly impressed with the presentation and watched the progress of the play with respectful attention. The principal roles were admirably handled by Edgar Baume, as Parsifal; Edith Evelyn, as Kundry; Albert Brown, as Amfortas; Lee Baker, as Klingsor, and R. C. Chamberlin, as Gurnemanz. The stage settings were magnificent, and Charles Squires deserves great credit for some really exquisite work. The light effects were most effectively manipulated by Charles Jorgenson, and the incidental music was played by an augmented orchestra under the skillful direction of Jacob Schetter. The Wife 2-8.

William H. Turner achieved a marked success as David Harum in the play of that name, seen at the Bijou by an overflowing house 24. Mr. Turner's portrayal was without a flaw, and he possesses that magnetic personality and convincing manner that are so necessary to the successful impersonation of so odd a character as Harum. The co. supporting Mr. Turner is capable, special mention being due the excellent renditions of Charles Eldridge, as Zeke Swinney; C. H. Carlton, as Larribee; Effie Germon, as Aunt Polly; Mary B. Henderson as Widow Callum, and Kathryn Morse, as Mary Blake. Other roles were well treated and the performance was much enjoyed. Al. W. Martin's U. T. C. 1-7.

There has been a large sale of seats for the Parsifal concert to be given at the Alhambra 29 by the New York Symphony Orchestra, under the direction of Walter Damrosch.

The new vaudeville theatre now being completed here will open 8. The house will be of moderate size, and will be under the direction of the J. W. Kenney Co.

Smith O'Brien will appear in The Game Keeper at the Alhambra all next week.

CLAUDE L. N. NORRIE.

PROVIDENCE.

At the Providence Opera House April 21-23 Providence placed the stamp of approval on the new Savage production, Woodland, by Pixley and Luders, given for the first time on any stage. It was a delightful production in every way, and no amount of money was spared to make it so. The stage settings, scenery, costumes, etc., were beautiful, and a harder working or better looking co. has not been seen here in many a day. Woodland is described as a fantasy of the forest, and Mr. Pixley's characters represent birds. The lines and situations are interesting and the comedy is good. The music is excellent, and it reminiscent of Mr. Luder's other works, it is pleasing, sweet and catchy. The co. presenting Woodland is entitled to much praise, for every member appeared to feel a personal interest in its success, and the result must have been very gratifying to the authors, who were both present on the opening night. The audience showed its appreciation by demanding repeats at every opportunity. Alexander Clark as Blue Jay, Helen Hale as Jenny Wren, Walter Lawrence as Robin Redbreast, Hans Roberts as Gaybird Cuckoo, Stanley H. Ford as Judge Owl, Ida Brooks Hunt as Miss Nightingale, and Lucille Nelson as Mocking Bird were excellent in their respective parts. The chorus was large and effective; good business.

Julia Marlowe appeared at the Providence 25-27 in When Knighthood Was in Flower to good houses. She had the support of Tyrone Power, Fred Tyler, Agnes Palmer and a fair co. Joseph Jefferson in The Rivals 2. Maxine Elliott in Her Own Way 5-7.

For the second week of the Albee Stock co.'s season at Keith's The Wilderness was presented 25-30 and an excellent business was done. John Craig as Sir Harry Milanor, Lillian Lawrence as Mabel Vaughn, Francis Byrne as Hon. Jack Kennerly, and Frank Losee as Hugh Graeme gave splendid portrayals and received good support. Sowing the Wind 2-7.

Joe Hart and Carrie De Mar, always great favorites in this city, came to the Imperial 25-30 in Foxy Grandpa and drew fair houses. The piece is much the same as it was when given here before, and is just as entertaining, which means that it is all right. Besides the two clever stars, the co. contained Georgie Mack, Bobby Harrington, Maquita Dwight, John T. Ray, Louis Morton, Albert Worthly, Henry Ackerman, Marie Franklin, and many others. Stetson's Uncle Tom's Cabin 2-7.

The Bowery After Dark was the Empire attraction 25-30, and a large house was present on the opening night. The chief interest was the appearance of Terry McGovern, who in the last act takes part in a three-round bout with Danny Dougherty. Others in the co. were Harry Fields, Emma H. Curran, Lee Beggs, Logan Paul, Louise Dempsey, and Mrs. Terry McGovern. The voice of the Mountain 2-7.

At Infantry Hall 26 Mme. Nordica, assisted by the full Arion chorus, presented Lohengrin to a large audience. The prima donna was in fine voice and received an ovation. Other solists were Isabelle Bouton, Ellison Van Hoose, Stephen Townsend, Wm. Harper, and Dr. A. J. Harpin.

The pupils of Christine P. Marshall will give their annual elocutionary recital in the Providence Opera House 4.

Are You a Mason follows The Voice of the Mountain for a week at the Empire 9-14.

The sale of seats for the opening week of the Spring and Summer season at the Imperial opened 25 and is reported to be quite large.

Edwin G. Clark, of Clark's Providence Band, formerly musical director at the Imperial, will again assume leadership of that orchestra 9, the opening of the Summer season. The orchestra will also be augmented.

Louis Leon Hall is the guest of friends in this city. He is to head the Empire Stock co., and rehearsals will commence shortly.

Theodore Babcock closed with the Out of the Fold co. in this city 23 and remained here a portion of the week.

At the Providence afternoon 27 about fifty blind persons enjoyed Julia Marlowe's performance of When Knighthood Was in Flower. This was through the kindness of Miss Marlowe, her manager, Al. Lovering, and Manager Wendelschaefer.

Manager Lovenberg, of Keith's, is arranging for an early date one of the biggest spectacular productions ever given by a stock co. The name of the play is withheld for the present, but it is stated that it will be produced with a lavishness and completeness which will doubtless startle local theatregoers. An augmented cast and a complete new and elaborate scenic equipment will be features of the production.

Two prominent men, one a member of the General Assembly from the city of Pawtucket, were ejected from Keith's evening 21. They were disturbing persons around them and were asked to keep quiet. This they would not do. The management is to be commended for doing as it did, and the patrons of the house that night appreciated it. It is hinted that a lawsuit may result. Your correspondent was present on this particular night.

HOWARD C. RIPLEY.

MINNEAPOLIS.

When Knighthood Was in Flower, with Rosella Knott and Charles Dalton, drew fair houses at the Metropolitan Opera House latter half of week ending April 23. This play found favor when presented here last season, and Miss Knott's previous work promised an enjoyable performance with her in the role of Mary Tudor. Miss Knott captured the hearts of her audiences, imbuing the role of the wilful Mary with all the merry spirit of gallivry that it should have, and being effective in the more dramatic portions. Charles Dalton was very manly and convincing as Brandon.

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Maude Odell Shaw, a Minneapolis woman, made an excellent Lady Jane Bolingbroke. Richard Sherman was good as Caskoden. Ogden Stevens won much favor as Henry VIII. The stage settings were entirely adequate.

Rarely, if ever, has Shakespeare's immortal comedy Twelfth Night, been given such a beautiful presentation as that given by Viola Allen and her players at The Metropolitan first half of week beginning 25. The supporting co. has been selected with much care, even the parts of those who merely attend upon the Duke and Olivia being excellently impersonated. Miss Allen's Viola is one to win admiration so compelling is it. Her comedy in the duel scene with Aguecheek was delicious. John Blair was excellent as Malvolio, picturing the sublime egotism of the steward with topheftical poise that was irreproachable. Sir Toby Belch was presented by Clarence Handyside in a bluff and jolly fashion that won immediate favor. Zeffie Tilbury made an inimitable Maria, her irrepressible giggle breaking out at the most opportune times, and adding much to the hilarity of her scenes. Frank Currier was delightfully funny as Sir Andrew Aguecheek. May Traverner was very handsome and gracious as Olivia, while John Craig was good as Orsino. Edwin Howard made a good Feste. Maude Adams 27-30. The Silver Slipper 1.

One of the best melodramas seen here for some time was His Last Dollar, presented at the Bijou Opera House week 24, with David Higgins featured. He won much favor as Joe Braxton, as character which, while not new to the stage, is one that allows for some very good work. His supporting co. was much above the average. Walter G. Horton was a capable Linson. Thomas Reynolds did some clever character work as Kaufman, a Hebrew broker. Grace Atwell won much favor with the audience. The piece is excellently staged and should appeal to the better class of playgoers. Al. H. Wilson week 1.

The Ferris Stock co. returned after an absence of three nights to the Lyceum Theatre and completed the week of 17, with 'Way Out West, with Dick Ferris in the cast. Judging from the large houses the play was well received, and it is safe to add was presented in their usual creditable manner. Faust was the bill week 24, and was given a very fine presentation, the Brocken scene being unusually affective. A. Byron Beasley surprised even his most ardent admirers as Mephisto, doing some of the best stock co. work seen here in many days. Grace Hayward made a charming Marguerite, carrying her audience in rapt sympathy from start to finish. George J. Elmore was unhappily cast as Faust, the role not being at all suited to him. Laurette Allen was all that could be desired or expected as Martha. The balance of the co. had small parts, which they handled acceptably. The stage settings and accessories were very complete. A Runaway Match week 1. My Jim, with Dick Ferris, week 8. Dr. Jekyll and Mr. Hyde week 15.

The Minneapolis Press Club will give their first annual benefit performance since their reorganization 6 at the Lyceum Theatre.

Grace Hayward, of the Ferris Stock co., will leave next week for her home at Mt. Carmell, Ill., for a much needed and well earned rest. She will be absent about two months.

The managers of the local houses met the Council Committee having in charge the proposed new ordinance regulating theatres, to protest against the clause compelling the use of sprinklers in their houses. The matter was continued until another meeting.

CHARLES M. LANE.

SEATTLE.

Rose Coghlan appeared at the Grand Opera House April 10, 11 to fair business in The Greatest Thing in the World. The star won much success as Virginia Bryant. Her work commanded the best attention of the audiences throughout the play, and at the end of the third act the audience exacted no less than six curtain calls. Fred C. House, remembered here for his good work in Lost River seen here last season, scored a hit as Harold Bryant. Sidney Irving played Cecil Bryant with much feeling and attained the approval of the audience. Margaret Dills, Paula Gilet, Lynn Pratt, and Louis Shea were principal in the supporting co. The Silver Slipper opened to packed house 14 and business for the rest of the engagement 15, 16 was very large. The piece won fully as much favor here as Florodora, and proved to be the best musical comedy attraction of the year. The co. was full of life, and the performance went with a spirit of dash and ginger that was most refreshing. All of the musical numbers were encored repeatedly, and the dances, too, found favor. The Champagne Dance proved almost as popular, if, indeed, not quite so, as the "Tell Me Pretty Maiden" sextette from Florodora. Sam Collins, Ann Tyrell, Alice Lessing, Alfred Kappeller, Donald Greagor, Louise Moore, and Ben Lodge had the principal parts and all gave satisfaction. Charles B. Hanford 17, 18. Madame Schumann-Heink 19. Field's Minstrels 24, 25. Mary Mannering 2-4.

The Baker Theatre co., for their third week at the Seattle, gave excellent performances of At the White Horse Tavern to average business 10-16. William Dills had the most of the work to do as William Giesecke, but proved fully equal to the task and gave a performance that afforded genuine enjoyment to the audiences. Esther Lyon, as Josepha, the hostess, and George Alison, as the head waiter, both proved equal to all of their opportunities. James F. Fulton scored a real hit as the private tutor. William Bernard was well cast as Frederick Seidler. Ora Waldrop, as the liaping girl, and Howard Russell, as Sutro, both carried their parts exceptionally well. For the fourth and last week of the co.'s season Jane 17-23. Manager Howe has announced as his next attraction a burlesque co. that has been presenting the Weber and Fields burlesques in San Francisco and Los Angeles. This co. is to open in a couple of weeks.

The Stowaway had fair business at the Third Avenue 10-16. Tom B. Loftus, Rush Bronson, Little Verna Felton, and Rae Bronson were the principal members of the cast, which as a whole was of not more than ordinary ability. The King of the Opium Ring 17-23. Mrs. Fiske 28-30.

The Ed Redmond co. at the Alcazar for their third week 10-16 had good business with A Man of Mystery and The Chicago Tramp. Both plays were presented in such manner as to please the patrons. Ed Redmond, Clyde Granger, Theodore Bird, Leslie Virden, Alta Phipps, and Little Garna Virden had the principal parts. The specialties between the acts proved attractive. Risen from the Dead 17-23.

Charles B. Hanford, who had pleased here during the past two seasons in The Taming of the Shrew and Much Ado About Nothing, appeared in a different repertoire at the Grand Opera House April 17, 18, Richard III and The Merchant of Venice. Mr. Hanford's work was scholarly and convincing in both these plays, though his conceptions were somewhat different from others that we have seen. The lines of Richard were read in such manner as to bring out hidden treasures of thought that other actors we have seen in this part seemed to have missed. Especially was this so in the scene where he is offered the crown. At the end of that scene the audience exacted no less than a half dozen curtain calls. Richard's first soliloquy seemed a little overdone, as did his dream scene in the last act. Frederick Forrester was exceptionally good as Richmond. Mr. Hanford's Shylock met with the approval of the audience to such an extent that he was forced to make a speech. Marie Drofnah was effective as Portia. Scenic equipment and stage-management were hardly up to the usual standard. Business but fair. Al. G. Field's Minstrels 24, 25. Mary Mannering 1-3.

For their fourth and last week at the Seattle the Baker Theatre co. offered Jane to average business. The play was well liked by the audiences and the work of George Allison, Esther Lyon, William Bernard, William Dills, Ora Waldrop, Mina Crollus Gleason, and Howard Russell as principals met with customary approval. The Baker Theatre co. was disbanded at the close of its local engagement. Several of the co., including George Allison and Esther Lyon, leave at once for New York. Carlyle Moore and Ethelyn Palmer are now in Los Angeles, and the others of the old co. who are to be members of the new, including William Bernard, William Dills, Mina Crollus Gleason, Roy Bernard, Dot Bernard, and Howard Russell, will leave at once for Los Angeles, where the new Baker Theatre co., including several new members recently recruited in the East, will open for a season at the Burbank Theatre 1 in Teas of the D'Urbervilles. The Seattle will be dark for two weeks. Manager Howe has announced as the next attraction a season of Weber and Fields Burlesques, beginning 8. The Big Little Princess will likely be the first offering.

The King of the Opium Ring, that has been seen here several times, was played at the Third Avenue 17-23 by the same co. that gave The Stowaway the week before. This play was better put on than the previous one, and the consequence was more satisfaction and larger audiences. Larry Aroon 24-27. Mrs. Fiske 28-30.

The Ed Redmond co. at the Alcazar had another successful week 17-23 in Risen from the Dead and The Mountain Girl. Both plays met with the favor of the patrons. Plays for the week 24-30 will be Love and Friendship and My Lady Nell.

Mrs. Fiske's engagement will be devoted to three performances of Mary of Magdala and one of Hedda Gabler.

RODNEY D. WHITE.

KANSAS CITY.

The Rogers Brothers in their spectacular production entitled The Rogers Brothers in London was the Willis Wood attraction April 21-23, playing to good business. This was their first appearance before a Kansas City audience, and the event was looked forward to with more than ordinary interest. To many the entertainment offered was very pleasing, while others were not so well satisfied. The Rogers Brothers themselves were somewhat disappointing; they did not seem particularly clever, and the ancientness of most of their jokes was simply appalling. Joseph Coyne and George Austin Moore were really the stars of the show, the former being extremely amusing, while the latter proved himself a most pleasing singer. Lillian Coleman, last seen here in The Prince of Pilsen, also won much favor. "By the Sycamore Tree," as sung by Mr. Moore and Miss Coleman, was the big hit of the evening. Other principals in the cast were Carrie Reynolds, Neva Aymar, Lillian Hudson, and M. Mellville Ellis. The chorus, while numerous, was only fairly good looking, but were prettily costumed and proved very efficient. The staging was quite elaborate.

Rose Cecelia Shay Grand Opera co. opened a week's engagement at the Willis Wood 25 to a good audience, presenting Carmen. During the week Il Trovatore, Bohemian Girl, Faust, and I'Pagliacci and Cavalleria Rusticana will be given. Local critics were very generous in their praise of the star, Rose Cecelia Shay, but were not so well pleased with her supporting co., which they agreed were not of equal ability to herself. She made a most interesting Carmen, being thoroughly satisfactory in almost every respect. Of the support James Stephens, as Escamillo; Joseph Fredericks, as Don Jose, and Mary Carrington, as Michaela, carried the principal roles fairly well. Mabel Campbell, Mabel Klar, and George Shields did well in smaller parts. The productions were well staged and costumed. Richard Mansfield 2-4. Railroad Men's Club Minstrels (local) 6, 7. Maude Adams 9-11. Fritzi Scheff 12-14.

The Good Old Summer Time, with George Evans featured, held the boards at the Grand 24-30 and drew the usual large audiences nightly. The production is in reality a succession of specialty turns, some of which were exceedingly entertaining. The piece has numerous catchy musical numbers that were well rendered, while the comedy was of a fair order of merit. Besides Mr. Evans, John Conroy, Goff Phillips, Pearl Revare, Charles McDonald, John Kearney, Marie Hyland, and Dorothy La Mar deserve mention. The production was appropriately staged and costumed, while a good sized chorus was a pleasing feature. Ben Hendricks in Erik of Sweden 1-7. Edwin Holt in The Cardinal 8-14.

Sag Harbor, presented by a very competent co. and well staged, proved a good drawing card at the Auditorium 24-30. Captain Dan Marble was admirably played by Charles Brandt, while Fred G. Herne, Samuel Colt, Robert Kelly, I. C. King, Miss Hamlin, Miss Sima, and Miss Butt in other principal roles were quite satisfactory. The Woodward Stock co. in The Masqueraders 1-7.

Over Niagara Falls was given its first presentation before a Kansas City audience at the Gillis 24-30, where it played to big business throughout the week, gaining the hearty approval of the followers of melodrama. The play was well staged and a very capable co. succeeded in carrying the many exciting situations to satisfactory ends. Edward Davis enacted the leading role and was frequently applauded for his good work. Mac M. Barnes, Edgar Murray, Frank Weed, E. F. Settle, and Louise Reming also deserve mention for well played parts. The Stain of Guilt 1-7.

The Woodward Stock co. will open their Spring Season at the Auditorium May 1, presenting The Masqueraders as the opening attraction. The co. numbers several of the old favorites of former years and, with an excellent line of plays, the season promises to be a most successful one. Jane Kennark, who closed her season here last week as star of the Under Two Flags co., will be leading woman, and Carleton Macy, a former leading man of the co., will return to fill the same position. Among the familiar faces to be seen again will be George Farren, H. Guy Woodward, Will Davis, Walter Marshall, Sedley Brown, Harry Long, and Thomas Davis. The new members will include Bert Lytel, May Louise Algen, Elisabeth Woodson, Nettie Douglas, Marion Austin, and Mrs. Harriett Morrison. Sedley Brown will also act as stage director, and Harry Long as stage-manager. The Cowboy and the Lady has been chosen as the second week's bill, and following in the order named will be given The Cavalier, Janice Meredith, The Great Marsden Sensation, and as a closing attraction an elaborate production of Parsifal.

The Patterson-Brainerd Carnival co. opened a ten days' engagement in Convention Hall 21 and have been showing to big business nightly. The show resembles a street fair in many ways, except for the fact that all is under one roof and the whole may be seen for the one price of admission of twenty-five cents. The attraction includes everything from a high dive to moving pictures, including some very clever acrobatic and gymnastic turns. The side shows and novelties of many kinds form a varied line of entertainment well worth the price.

The John Behr testimonial, given by the Symphony Orchestra at the Auditorium the afternoon of 22 proved one of the musical treats of the season and was largely attended. Mrs. Ella Bachus-Behr, pianist, was the sollst, scoring a most decided impression.

D. KEEDY CAMPBELL.

ST. PAUL.

The third and last engagement of the Henry W. Savage English Grand Opera co. in St. Paul for this season at the Metropolitan Opera House April 21-23 drew good patronage and representative audiences. On the opening night Tannhauser was sung to appreciative and enthusiastic listeners that applauded heartily. The opera was handsomely staged and rendered admirably. Miss Rennyson, who has many ardent admirers among St. Paul music lovers, rendered the role of Elisabeth artistically and sang the part in a clear, pure and sympathetic voice that was most enjoyable. Mr. Gherardi in the role of Tannhauser shared honors with Miss Rennyson. His rendition was exceedingly good, especially in the final act. Highly commendable work was offered by Mr. Boyle as Herman, Mr. Marsano as Wolfram, Miss Newman as Venus, Mr. Fulton, Mr. Lawrence, Mr. Patton, Mr. Henderson. The chorus sang the immortal pilgrims' chorus with eloquent expression, and the ensemble singing was splendid, notably in the magnificent finale which closes the second act, in which principals, chorus and orchestra imparted to it much dramatic fervor. Elliott Schenck was the conductor. A large and intelligently appreciative audience listened to an exceptionally fine rendition of Verdi's Il Trovatore Friday evening 22. The opera was rendered splendidly throughout and was one of the most enjoyable performances of the series. Mr. Sheehan as Manrico and Miss Ivel as Azucena carried the burden of the honors. Mr. Sheehan sang the "De Quella Pira" with magnificent effect and evoked from the audience a great burst of enthusiastic applause and made response to number of persistent curtain calls at the end of the fourth act. In the "Miserere" Mr. Sheehan again aroused the audience to a great demonstration, in which Miss Brooks, a very pleasing and tuneful voiced Leonora, shared in merited recognition. Miss Ivell as Azucena the Gypsy gave an artistic and forceful rendition of the role, both in voice and acting, that won for her marked favor and expressed admiration. Mr. Goff's Count Di Luna was highly commendable, and his excellent rendition of the role scored him much merited applause. Mr. Bennett as Ferrando, Mr. Fulton as Ruiz, Miss Le Brun as Ines contributed excellent work in their roles. Maude Adams in The Little Minister 26, 27. Viola Allen in Twelfth Night 28-30. Fritzi Scheff in Babette 2-4. Silver Slipper 5-7.

Al. H. Wilson in an interesting story of the early Colonial days, entitled A Prince of Tatters, began a week's engagement at the Grand Opera House 24-30. The play was well staged. The house was packed on the opening night by a well pleased audience that gave Mr. Wilson and his capable co. a warm welcome. Mr. Wilson as Prince Hugo Van Reppart, in the title-role, won marked favor. Mr. Wilson has a way with him that the people like, and makes him a favorite. He has some new songs that took well and his singing excited much genuine applause. Fannie Bloodgood was very clever and amusing in the eccentric role of Ann Clattercoop and won marked favor. Little Bessie Burt as Little Spiegel was a bright and clever juvenile actress. Janette Ferrell as Lady Helen, Florence Stover as Lady Belmont, May Burt as Jessamine, Lillie Clinton as Mother Bleecker offered creditable work in their roles and won favor. Ross O'Neal was distinctly good as Earl Richard Bellmont, also James Bevins as Captain John Schoonhaven. Why Girls Leave Home 1-7. Al. W. Martin's Uncle Tom's Cabin, Annie Blancke in A Little Outcast, Ben Hendricks in Erik of Sweden have early dates.

GEORGE H. COLGRAVE.

NEWARK.

Maxine Elliott and an excellent co. in Her Own Way were the attraction which drew large audiences at the Newark Theatre April 25-30. This was Miss Elliott's first appearance here as a star at the head of her own co. and scored a decided success. In the cast supporting Miss Elliott were William Courtleigh, Charles Cherry, R. C. Hers, Nellie Thorne, Georgie Lawrence, Eva Vincent, and Donald Gallagher, a clever juvenile. Corse Payton co. 2-14.

Wedded but No Wife was the offering at the Empire 25-30. The hero of the play is Paul Winfield, which part was well portrayed by Jefferson Osbourne, while the heroine, his wife, Winnie, was presented by Kate Dal-Glish. The scenery was unusually effective. The church scene in the second act was well applauded. Joseph Selman, as Stephen Mansfield, the villain, was good, as were the other members of the co. The Awakening of Mr. Pipp 2-7.

Good entertainment was the verdict of those who saw Her First False Step at Blaney's 25-30. The leading parts were played by Helen R. Ray, Clayton M. Legge, Ella Fontainebleau, Charles H. Stewart, and Harriam Stedman, and played well. The Dale Brothers, a musical team, were introduced in the fourth act and made a hit. On the Bridge at Midnight 2-7.

The Columbia Stock co. presented Parsifal 25-30 to excellent houses. In the character of Kundry Mrs. Brinker found scope for the exercise of her dramatic powers not called for in any of the roles she has assumed the present season. On the whole the performance was commendable for painstaking, and furnished no cause for jesting. Mr. Bergen, as Parsifal, and played his part well, and as Klingsor, David Edwin was very effective. Ethel Browning, as Lezia, the daughter of Balso, was obliged to go through life with her eyes blindfolded in order that she might not witness the impurities of the world, was by far the cleverest one in the co. Instrumental music selected from Wagner's score was played, and a chorus of mixed voices rendered some of the vocal numbers of the music drama. Two Orphans 2-7.

Carlton Macy started for Kansas City last week to resume his position as leading man of the Woodward Stock co. Sedley Brown will be his stage-manager and Bert Lytel his juvenile man.

Maud Edna Hall was suddenly called to Rochester last week to assume the leading lady's part with the Baker Stock co.

Una Abell Brinker is contemplating a trip to the St. Louis Fair in her automobile, and on her return trip will stop at her home in Detroit, Mich.

Barnum and Bailey's Circus will give two performances here 4.

Her First False Step co. closed its season here 30.

FREDERICK T. MARSH.

DETROIT.

The last Harmonie concert of the season was given April 25 before a small but very enthusiastic audience, who thoroughly enjoyed the pleasing programme presented. Miss Flavie Van Den Hende of New York was the chief soloist and proved herself a musician of fair ability, although she lacks power in her playing. The men's and Women's chorus show careful training and their numbers were well given.

An acceptable revival of Louis N. Parker's beautiful play, The Cardinal, is current at the Lyceum 24-30, where it is meeting with deserved success, being the most pretentious offering the season has disclosed on this stage. Edwin Holt as the Cardinal is very satisfactory, being an actor of dignified bearing and a commanding presence. His embodiment compares very favorably with that first made known to us by E. S. Willard. Mr. Holt's representation throughout was entitled to the highest praise. The entire cast numbers some capable names, the more prominent being: Fanny Mathias Stephens, Richard C. Taber, E. A. Locke, Grace Thorne, Adeline Bagby, Laura Wells, Charles E. Fullhart, Mabel Van Buren, Lee Daniels, W. B. Cartwright, Emmet Shackelford, George A. Dirnberger, Olive Temple, W. Edmunds, Ernest Richard. W. B. Cartwright handles the role of Andrea Strozzi with the required cruelty the part demands, and Emmet Shackelford was very clever as Beppo. The scenery and costuming employed by Mr. Willard is used for this production, which places it among the most elaborately dressed offerings of the season. Week following, George Cohan's Governor's Son.

The Worst Woman in London, a melodrama of a decidedly English flavor, proved a refreshing change at the Whitney 24-30. It is largely spectacular, but better builded than the majority of thrillers that visit this popular playhouse, and its scenes are most interesting to those who have never visited the great city of London. The big scene pictures the escape of a woman, who enacts the main part from a burning building by the aid of telephone wires, which was received with shrieks of delight. Miss Bessie Toner enacts the title-role of Frances Vere, and received a generous share of hisses for her part in the proceedings. Others in the co. are James Kirkwood as the hero, Miss Ida Glenn, the heroine; A. Francis Lenz, the villain and associate of the worst woman; Fred W. Strong as the drunken father, Cecil Kingston, John McKee, Hattie Neville, and Frank H. Fey. The scenery is pretty and appropriate, and the whole production above the usual at this house. The Shadow of the Gallows 2.

A two weeks' season of Grand Opera in English opened at Detroit Opera House 26 to a large and brilliant audience, when Henry W. Savage's body of artists rendered for the first time here Verdi's Othello with the following cast: Joseph Sheehan as Othello, Winfred Goff as Iago, Charles Fulton as Cassio, William Patton as Rodrigo, Harrison W. Bennett as Ludovico, Robert Laurence as Montano, Albert McKinnie as the Herald, Miss Gertrude Rennyson as Desdemona, and Rita Newman as Emilia, with Mr. Emannel as director. That the engagement will be a most successful one from a monetary view is already an assured fact, for the advance sale of seats for the entire two weeks has been unusually large.

A. FRANCIS.

CLEVELAND.

The Richard Mansfield engagement 11-16 at the Euclid Avenue Opera House was the banner one of the season, both in an artistic way and from the box-office standpoint.

Laurence D'Orsay as The Earl of Pawtucket pleased at the Euclid Avenue Opera House 18-23. The Darling of the Gods 25-30.

Vaughan Glaser and his fine stock co. were seen to advantage in The Prisoner of Zenda at the Colonial Theatre 18-23. Vaughan Glaser gives a good interpretation of the dual role of Rudolph the Fifth and Rudolph Rassendyll. Laura Nelson Hall was well suited to the role of Flavia, and the Sapt of William C. Masson was a fine piece of character work. The rest of the cast was well taken care of. Lord Chumley 25-30.

At the Prospect, Monte Cristo was given by the Baldwin-Melville Stock co. 18-23. Maurice Freeman played the exacting role of Edmond Dantes and the other characters assumed by him in a clever manner. Barbara Frietchie 25-30.

The Sign of the Four, with W. Edwards in the role of Sherlock Holmes, was the attraction at the Lyceum 18-23. My Aunt Bridget 25-30.

Yon Yonson was at the Cleveland Theatre 18-23, with Nelse Erickson in the title-role, which he played in a creditable manner. For Her Children's Sake 25-30.

The Garden Theatre, which is being built on Euclid Avenue, will be one of the most unique Summer amusement places in the country.

With three circuses billed for next month, two stock cos. making a bid for patronage, and the Baseball Club trying to give matinees, it looks as though the weather man was the only friend of the regular houses, still the season of '03-'04 is on the wane, and the Summer resorts will soon be everything.

Blanche Bates in The Darling of the Gods was the attraction at the Euclid Avenue Opera House April 25-30, and the piece, with its beautiful staging, presented by a fine co., was well received. Denman Thompson in The Old Homestead 2-7.

Henry W. Savage's English Grand Opera co. will give an opera festival at Euclid Avenue Opera House for two weeks, commencing 9.

Lord Chumley was given by the Vaughan Glaser Stock co. at the Colonial Theatre 25-30. Sowing the Wind 2-7.

The Baldwin-Melville Stock co. gave a very creditable presentation of Barbara Frietchie at the Prospect Theatre 25-30. Davy Crocket 2-7.

George W. Monroe made his annual visit in Aunt Bridget to the Lyceum Theatre 25-30.

For Her Children's Sake was the attraction at the Cleveland Theatre 25-30. A Little Outcast 2-7.

There is liable to be something in the vaudeville line, judging from the many rumors afloat. Manager A. F. Hardy of the Euclid Avenue Opera House, left for New York 27.

The new Summer Theatre being built on Euclid Avenue will without doubt be one of the most unique Summer resorts in the country. Max Faelkenhauer, the popular musical director of the Empire Theatre, is at the head of the co., and has associated with him some leading capitalists of the city.

Walter L. Main's Circus will pitch tents here 9, Ringling Brothers' 12, and Barnum and Bailey's 30.

WILLIAM CRASTON.

TORONTO.

The Professor's Love Story, which was presented for the first time to a Toronto audience ten years ago, had another successful rendering by Harry Beresford and co. at the Grand Opera House April 25-30. This well-known story was well told and acceptably acted by Mr. Beresford's organization, with the exception of a couple of members of the co., who were weak in the roles assigned them. The transformation of disposition as shown in the old professor was ably portrayed by the star, and the different possibilities for good acting in the part were by no means lost sight of. The role of Lucy White was well taken by Julia Batcheldor, who proved a captivating private secretary. A. Burt Wesner was a capable Dr. Cosens, while Frank Webb was at home in the part of the egotistical Sir George Gilding. Nellie Lindroth and Edith Ward were conspicuous for good work, while the roles of Henders and Pete were respectively well looked after by Harry Mack and John R. Cumson. Mollie Revel as Effie also showed ability. Business during the engagement was good. Are You a Mason 2-7.

Lovers of melodrama had plenty of action to stimulate their nerves 25-30, when For His Brother's Crime was the attraction at the Majestic. Montgomery Irving, who played the part of the Giant Ursus here in Quo Vadis, was assigned the double role of the good and the bar brother in this wonderfully concocted play and won rounds of applause by his numerous feats of strength throughout the performances. Desperate situations, miraculous escapes and plenty of gun fire are vivid features. The part of Tessie, the athletically inclined young woman, was well taken by Miss Rosewood. The Brothers Herbert in acrobatic specialties and Lillian and Cecilia Rosewood made popular hits. From Rags to Riches 2-7.

The Princess is dark 25-30.

The Strolling Players gave an enjoyable studio concert in the Assembly Hall of the Temple Building 26.

STANLEY McKEOWN BROWN.

MONTREAL.

Hall Caine's own dramatization of his novel, "The Eternal City," opened at the Academy April 25 to a fair sized house. It is simply and frankly a melodrama well acted and well staged, but inconsistent and badly constructed. Edward Morgan, who is featured, appeared as Davfil Rossi. His personality fitted the part, and he made the most of his opportunities, but the part is not a good one. On the other hand, Frederick De Belleville's role of the Baron Bonelli is strong, and his performance of it well nigh perfection. Next to Mr. De Belleville, the performance of Henry Harmon as Mingelli the police spy, was certainly the best. It was a most artistic piece of work. W. T. Bonney was a powerful if somewhat melodramatic Bruno. Frank C. Bangs looked the part of the Pope, but his delivery was very monotonous. Sarah Truax gave an earnest and painstaking performance of Roma, marred in the lighter scenes of the earlier acts by an affected manner, but strengthening and becoming more natural and impressive as the play progressed. This is the last week of the regular season. A supplementary season opens 16 with Nance O'Neil in repertoire.

Good houses greeted Haverly's Minstrels at Proctor's 25-30. The first part contained a number of excellent songs and the setting in which it was done designated as the Evolution of the Water Melon, was particularly fine. Eddie Leonard and Frank Coombs both scored. Our old friend, Billy Van, was as funny as ever. Marcus Gartelle did a clever skating act, and the Young Brothers are good acrobats. Ed Harrigan in Old Lavender 2-7.

At the Francais The Fatal Wedding played its annual engagement to good business. The play is the same as usual—that is to say, about as unlike real life as it is possible to be. Eleanore Churchill made a sweet and interesting heroine. Julia Ralph again appeared as the wicked adventuress. The most interesting feature of the performance is Gertrude Haynes and her Choir Celestial. This act is worth going to see for itself. Roy Charles, the boy soloist whom Miss Haynes discovered on her last visit to Montreal, has developed a splendid soprano and did fine work. Robert B. Mantell in The Light of Other Days 2-7.

La Fille des Chiffonieres (The Daughter of the Ragpickers) is the bill at the National. R. Harmant, Emilie Lindey, Jane Bertin, and H. Giraud do excellent work.

J. Richepin's Le Chemineau (The Tramp) is the bill at the Nouvautes. M. Perney appeared in the title-role.

E. D. Shaw, who is well known and popular in Montreal, is in town in advance of Robert B. Mantell.

W. A. TREMAYNE.

JERSEY CITY.

Patrice in Driven from Home came to the Academy of Music April 25-30 to good patronage. It is a play of sobs and tears and a few lightsome laughs. It got a fine reception, as did the star, Patrice, a buxom, hard working woman, who had not appeared here before in many seasons. The scenery and mountings are fine. The Flatiron Building, New York, illuminated is one of the principal scenes, and the snowstorm is very realistic. The co. is a good one. Excellent work is done by Walter Wilson, Albert Andruss, Thomas Norton, Charles Hutchinson, Lelia Davis, Marie Dantes, Lottie Hyde, Albert Parker. Out of the Fold 2-7. The Little Mother 9-14.

The Sign of the Cross at the Bijou Theatre 25-30 drew well. The play is interpreted by a co. of all-around excellence, and it received that reverential treatment worthy of its lofty theme. The scenery and mountings are fine and they are lavish, and the co. worked hard. Curtain calls were frequent. Ben S. Mears, as Marcus, was strong and proved to be a good actor. Rose Elizabeth Topley, as the Christian maiden Mercia, made a strong impression. She is graceful, strong and naive. Blanche Bryant, as Tona, was fine in the part and sang appropriate songs. Wade Norton, as Nero; Frank W. Smith, as Tegellinus; Edward K. James, as Licinius; Leslie Haskell, as Stephanos; Ethel Van Osthoff, as Berenis, were all good. Lottie Williams in Only a Shop Girl 2-7. The Police Department benefit 9-14.

The pupils of M. Valleh Clopp will appear in Iolanthe at the Academy of Music 17.

The Elks will have a ladies' social session 16.

Many ministers are to be seen at each performance of The Sign of the Cross at the Bijou Theatre.

The new Theatrical Mechanics' Association will be instituted here 15.

WALTER C. SMITH.

TOLEDO.

At the Valentine Mr. Mansfield appeared as Ivan the Terrible to capacity house April 21. The James-Warde combination gave a fine rendition of Othello 25 to fine house. Mr. Warde succeeded in making himself a great favorite in this city. On Sunday evening he spoke from the chancel of Trinity Episcopal Church, taking for his subject "The Actors' Church Alliance." The house was packed, and the speaker made a most telling argument. On Monday morning Mr. Warde gave the High School students a two hours' talk on Shakespeare. The pupils were so delighted with Mr. Warde that in the afternoon they presented him with a beautiful gold handled pocket knife.

The Lyceum has been dark 24-27. The Parish Priest was the attraction 21-23 and pleased fair houses.

Down Mobile played to the usual good business at Burt's 21-23. Knute Erickson in The Man from Sweden closes the house season 27.

The Royal Box was the Glazier stock offering at the Grand week 25-30. Harry Glazier was perfectly at home in one of those romantic roles he plays so well. Miss Morris as the Countess Helen played the part with much discretion, and Miss Harroun as Juliet made a pretty picture in the balcony scene. Mr. Hoopes as the Prince of Wales, Mr. Barwald as Count Felsen, and Mr. Tucker as Davis all did nice character work. The play was mounted as well as the small stage would permit.

The Bohemian burlesquers, the Empire bill for the week 24-30, was the best attraction of the kind this house has had. Vinnie Henshaw and Andy Gardner kept the houses in a roar most of the time. The

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Jean Valjean

A fine dramatization of "LES MISERABLES,"

Address W. V., MIRROR office.

sketch of Henshaw and Fransioli was great. Attendance good.

Manager Frank Burt has a new blue auto-car, and in his efforts to learn to manage the machine is having the usual luck climbing telegraph poles and running upon lawns, etc. C. M. EDSON.

SPRINGFIELD, MASS.

The season's wane is shown by the Court Square bookings for May, which are Keliar 7, Nance O'Neil 11 ,Chauncey Olcott 12, and Corse Payton's Stock co. for two weeks beginning 16. The New Gilmore closes 30, the Grand will doubtless be open all through May, and at the Nelson, if the public are properly appreciative, it is planned to run the Bowser-Craven Stock co. all Summer.

The Court Square was given over to amateurs week 25, when theirs were the only two performances. The Mishap Minstrels, a co. made up of local Odd Fellows, gave creditable performances 27. Billy and Wallie Fisher, F. L. Sibley, W. E. Hosmer, W. G. Chamberlain, and F. W. Knox being prominent. The dancing of Pearl Shackelton and Percy Fisher was a feature.

William John Kohler, the retired Western actor, and his pupils gave a performance of Louis XI 28, Mr. Kohler playing the title-role with distinction. Good work was done by A. H. Adams, Daisy Thomas, Mae Fitzgibbon, T. V. Morrison, W. H. Margeson, and others. The version was slightly different from Irving's.

The Bowser-Craven Stock co. played, and played well. The Private Secretary week of 25, and business was very good. Charles Bowser was the Reverend Spaulding, and no comedy possibilities were slighted. Charles Chappelle was the grouchy old Cattermole, Hall McAllister, his nephew. Stuart Hyatt, a new member of the co., was the tailor, and made an excellent impression. Victoria Addison and Elizabeth Mercier, the giggling girls, and Marion Blake and Louise Compton played elderly ladies with true stock abnegation. Walter Craven and Stanton Elliot were the two Morelands. Next week Hazel Kirke is the bill.

The New Gilmore had a return visit of Why Women Sin 25-27, and the city marshal who gave it so much free advertising on its previous visit couldn't miss the opportunity to throw another fit. This time he ordered the word "Sin" on all the paper pasted over, so the bills read "Why Women ——." The public, of course, rewarded his efforts at the box-office. The Gambler's Crime was given the last half of the week, so after a week of sin and crime the theatre finished its season.

The Grand Opera House blossomed with The Tiger Lilies week 25, and this lively burlesque show did a large business all the week. Manager Fonda added a unique feature in offering a round-trip ticket to the St. Louis fair to the nearest guess as to the number of teeth in the chorous girls' mouths, coupons for guessing being furnished. The teeth were counted by a local dentist without being taken out, and the prize is to be awarded Saturday night, the condition being that the winner must be in the house that night, or the prize goes to the next nearest who is there. Queen of the White Slaves 2-4. Creatore, the human musical battery, and his band gave three famous concerts at City Hall 22, 23.

George R. Guy and William H. Guy, proprietors of Guy Brothers' Minstrels, are building themselves handsome houses here in the fashionable residence section. The Six Guys, who are the leading members of the co., are all residents of Springfield and have just come home for the Summer from their thirty-first season of thirty-seven weeks. They play the smaller cities and towns, where they are annually looked for much as the Barnum-Bailey Circus is in the big cities, and make money right along. George and William Guy are probably the oldest minstrel men now in the game. They were playing in the 60's with Christy's, Kelly and Leon's, Welch, Hughes and White's, and Bryant's minstrels. Next August will find them starting out again, as they are living contradictions to the theory that the wandering minstrel life shortens one's days or breaks down health.

EDWIN DWIGHT.

NEW ORLEANS.

Both the Tulane and Crescent theatres closed April 30, after a very successful and profitable season.

The Baldwin-Melville Stock co., in its last week at the Grand Opera House, presented Roanoke 24-30 to satisfactory business. The play tells a story of life [illegible] following the Civil War, and is sufficiently melodramatic to suit the patrons of the house. Lester Lonergan played the principal male role with considerable ability, and in the scenes where he is under the cloud of dementia his work was natural and pathetic. Mabel Montgomery, as [illegible], portrayed this gentle character in an intelligent manner. T. B. Findlay played the part of Morse in his usual capable manner, and Susanne Santje and Flo Parker, in heavy parts, were very satisfactory. Morris Marks, the popular treasurer of this house, was tendered a benefit 21, and a crowded auditorium greeted the young gentleman when he was called before the footlights. The Grand Opera House will now undergo a thorough renovation, and numerous changes as to exits are contemplated.

The Alice Treat Hunt Stock co. appeared in The Streets of New York at the Elysium Theatre 24-30. As Lucy Fairweather Miss Hunt made a distinct hit, and Raymond Whitaker, Hal De Forest, Herbert Brenon, and Mabel Trunnel gave valuable support. [illegible]sion 1-7.

Walter Damrosch's Orchestra gave two concerts at the French Opera House 23, 24. Every number on the programme was enthusiastically received.

West End will open May 1 with Paoletti Concert Band as the chief musical feature. James J. Corcoran will manage the vaudeville attractions and promises four numbers instead of two, as prevailed last season.

The Athletic Park begins its season 2 with the Dixie Troubadours as the opening bill. This aggregation of entertainers are said to have merit and will be one of the best features ever seen at this resort.

J. MARSHALL QUINTERO.

BUFFALO.

Teck Theatre is dark week April 25. Everyman will be the attraction 2-7.

Are You a Mason delighted good houses at the Star week 25, and fully sustained the reputation made last season that it is one of the funniest farce-comedies ever brought to this city. All the parts were in capable hands, and as a result a very good performance was given. Next week, The Governor's Son.

Every season we have an Uncle Tom's Cabin co. and every time that good old play is presented here S. R. O. business is expected, and Stetson's big double co., which played at the Lyceum week 25, was no exception to the rule. Great credit is due to Manager Washburn for the excellent manner in which his co. is putting forth the play. The players are all good, and the scenic effects unsurpassable. Next week, The Worst Woman in London.

From Rags to Riches pleased the patrons of the Academy week 25, and a better melodrama has not been seen in this house this season. Next, Human Hearts.

Paul Keith was in town during the past week on business connected with the new vaudeville house to be erected here.

Blanche Seymour, a Buffalo girl, formerly of the Baldwin-Melville co., played Madge in Old Kentucky for two performances 23 owing to Miss Barriscale being called away on account of illness. Miss Seymour received flattering notices for her fine interpretation of the part. That was no more than could be expected from so gifted a young lady.

His many friends here are pleased to hear of the success of Joseph Manning in the metropolis. Mr. Manning is a clever young actor, and we look forward with pleasure to see him head his own co. next season.

P. T. O'CONNOR.

COLUMBUS.

The greatest dramatic impersonation of the season was given to the Columbus public April 22 when Richard Mansfield enacted Tolstoi's Ivan the Terrible at the Great Southern. The multitude of masterly touches which this genius bestowed upon his depiction of Ivan wrought a character creation of rare dramatic moving power. Annie Russell 27 charmed a capacity audience by her presentation of Mice and Men. Miss Russell's delicacy of manner, which she maintains along with an adequate strength of emotion, infuses into her work a compelling winsomeness. Mrs Gilbert again revealed her irreproachable methods by her work. The entire co. made a good impression here.

At the Empire Theatre the stock co. is offering Janice Meredith, the piece selected by a majority vote of the clientele of this playhouse. Whether the novelist's sympathizers stuffed the ballot boxes or not is not known, but the weakness of this piece as a play might lead one to believe that some undue influence exercised itself over the public. However, the public attended the performance in crowds and seemed transported every time the eagle screamed. The members of the stock co. got themselves out of the embarrassing situation as well as possible.

At the High Street 21-23 the Holden Comedy co. played Blue Jeans to good houses, and 25-27 the farce The Governor's Son repeated the success it made here before.

The closing part of the theatrical season in this city is witnessing better patronage of the theatres than characterized the earlier part, and the disposition of the public to attend is very favorable.

J. CLARENCE SULLIVAN.

OMAHA.

At the Boyd Annie Russell played April 13 and Rogers Brothers in London 17, 18. Rose Cecelia Shay Opera co. 19-23 in repertoire was greeted with small but well pleased audiences. The star was suffering from a severe cold, which prevented her filling her parts, but the other leaders were in good voice, and the chorus, though small, was tuneful. Dan Sully in The Old Mill Stream and The Chief Justice 24, 25, opened to a good house. In both plays Mr. Sully is seen to advantage, and the supporting co. is uniformly good. Viola Allen 3. Richard Mansfield 6, 7. Fritzi Scheff 10, 11.

Why Girls Leave Home was well received at the Krug April 14-16. George Evans in The Good Old Summer Time, supported by a large and well selected co., made a big hit 17-20. Gideon's Georgia Camp Meeting 21-23 introduced a large and clever co., headed by Desdunes and Harris, and was well received. The Stain of Guilt 24-27 is a stirring melodrama, full of climaxes that were certainly appreciated by the large audiences present, judging from the applause. Manager Gondeu promises Over Niagara Falls 1-4. The Cardinal 5-7.

Assistant Manager William P. Byrne, of the Orpheum, has been appointed manager of Lake Manawa, our popular Summer resort across the river. This is sufficient to say that everything will be done for the amusement public that any one can do under like circumstances.

J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

HUNTSVILLE.—OPERA HOUSE (Thomas Littlejohn, mgr.): Manager Littlejohn has announced that the season of the Huntsville Opera House has come to an end. The dates with Sanders' entertainers were canceled.——PARK PAVILION (James Shallcross, mgr.): The Huntsville Park Pavilion, located in Calhoun Grove, East Huntsville, will be opened on May 16, under management of James Shallcross, of Louisville. Stock and vaudeville will be the attractions of the Summer.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonld, mgr.): Closed season April 12.——MONTGOMERY THEATRE (Hirscher Brothers, mgrs.): Kilties' Band 18 pleased good business. This closes season.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Season closed at this house April 15. The attractions this season compared favorably with those of the past year, and good business was the rule throughout the year where cos. warranted it.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Payton Sisters Repertoire co. April 11-13; good co.; poor houses.——ITEM: House closed for this season.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Payton Sisters (return) 14-16; packed house. Selma Minstrel co. 27.

ARKANSAS.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Illustrated lecture of Ben Hur and Concert co. April 18, auspices M. E. Church; attendance small; performance fair. Shubert's Symphony Club 25, which closes season.——ITEM: Forest Park Summer Theatre opens May 25 with light opera, which will alternate between this place and Little Rock indefinitely. The theatre will be managed by Clarence Philpot.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): National Stock co. April 18-20 presented Mortgaged Slave, The Girl I Love, Moonshiner's Daughter to fair business. Faust Minstrels 21; good performance and business. A Friend of the Family 23; good performance; fair business. Chicago Symphony Orchestra 24; good performance; light business. Jack Taylor co. 25-30.——GLENWOOD PARK THEATRE (C. T. Taylor, mgr.): The Heart of a Woman 2-7.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Jack C. Taylor co. April 11-20; big business; popular prices; well pleased. Glick-Bayman co. 21-30; fair business. Paige Comedy co. 2-9. Franklin Stock co. 16-23.——AUDITORIUM (Brigham and Head, mgrs.): Ezra Kendall 14; crowded house; enthusiastic audience. Friend of the Family 22 pleased big house; good co. and performance. Ted Faust co. 23; good co., performance, and house.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): Faust's Minstrels 26.——ITEM: The management is contemplating some extensive improvements for theatre which will be in shape for the coming season, and will make the house better in every way.

FAYETTEVILLE.—ITEM: The local order of Knights of Pythias have organized themselves into a stock co., with a capital of $20,000, for the purpose of building an opera house and hall, which they hope to be able to open for business Dec. 1, 1904.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Mary Mannering in Harriett's Honeymoon April 11-16; very satisfactory week; support splendid, but play light. The Girl from Dixie 18-20; fair patronage; pleasing attraction and capable co. McFadden's Flats 21-23; well received by good houses. Anna Held 28-30. Four Cohans 3-7.——BURBANK THEATRE (Oliver Morosco, lessee): Florence Roberts and co. 10-16 offered Peggy Thrift, The Country Girl, Gloconda to average attendance; performances excellent. Florence Roberts' week 17 in Zaza drew big audiences. This is one of her strongest bills. Same co. in Sapho and Camile 24-30.——GRAND OPERA HOUSE (Clarence Drown, mgr.): The event of the season was the engagement of Mrs. Fiske 18-20 in Mary of Magdala, Hedda Gabler, The Doll's House, and Divorcons. Inclement weather 18 did not prevent the S. R. O. sign. Mary of Magdala is a stupenduous attraction and magnificently staged. Mrs. Fiske's wonderful art and versatility was more forcifully brought out in the other plays. She was greeted in these latter by well filled houses, people of culture and appreciative of the finest of art. The many admirers of this great artist only regret her short stay and look forward to the time when the pleasure will again be accorded them. A Wise Woman 21-24; fair houses. Jessie Shirley in Nell Gwynne 24-31. Isabel Irving in The Crisis 2-4.——CASINO THEATRE (J. E. Waldeck, mgr.): Barbara Fidgety in its second week 11-17 brought out usual big attendance. Fiddle Dee Dee 18-24 drew full houses. Pousse Cafe and The Con Curers 25-1.——HAZARD'S PAVILION (Len Behymer, mgr.): Madame Sembrich and co. 2.——ITEMS: Oliver Morosco, in conjunction with James Neill, is planning a new Neill-Morosco co., with Henry Kolker as leading man. The organization will be devoted to repertoire work and will make its appearance at the home house early in July and thereafter play the entire circuit of the Pacific Coast Independent Theatre Managers' Association.—The Burbank Theatre is to be thoroughly renovated in June and immediately following will appear Mrs. Leslie Carter and also James K. Hackett.—The Tivoli Amusement Company, incorporated with a capital of $200,000, has published its prospectus. The officers mentioned are: H. C. Wyatt, president; Ernest Searelle, manager; Len E. Behymer, treasurer; J. T. Neff, secretary; Edmund Burke, director. Its purpose is to be "an open all the year around house," playing comic and grand opera at popular prices. The location will be near the corner of Ninth and Main Streets.—It has leaked out that J. C. Nelson, the genial and popular assistant treasurer of the Mason, will make a flying trip to Edinburgh, Scotland, his old home, early in June.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Cooley co. in A Daughter of Dixie, A Bachelor's Honeymoon, The Sleeping City, Tom Sawyer, Huckleberry Finn April 11-17; co. capable and business good. Anna Held in Mam-selle Napoleon 18, 19; costuming and staging very elaborate; business good. Mrs. Fiske in Mary of Magdala and Hedda Gabler 22, 23; best production of season; attendance large. Rose Coghlan 25, 26. McFadden's Row of Flats 29, 30.——YE LIBERTY THEATRE (H. W. Bishop, mgr.): Neill co. presented Pudd'nhead Wilson 11-18; fine performance to big business. The Lottery of Love 18-24; performance thoroughly enjoyed by large and appreciative audiences. A Parisian Romance 25-30.——ITEMS: Norris and Rowe's Circus gave four performances 11, 12 and gave good show to immense crowds.—Pauline Halstead Little gave a song recital at Maple Hall 23.

SAN JOSE.—VICTORY THEATRE (S. C. Oppenheimer, mgr.): McFadden's Flats April 17; good co. and business. Anna Held 20; fine performance to crowded house. Krank Kooley 17-23; good co. and business. Lander Stevens 1-7. Isabel Irving 9. Four Cohans 12. Rogers Brothers 16. Maud Adams 28.

POMONA.—FRATERNAL AID THEATRE (F. H. Paine, mgr.): Jessie Shirley co. April 14-16, presenting A Modern Magdalen, Old Kentucky, The Deacon's Daughter, Rip Van Winkle; good performances; fair business.——ITEM: The Otto Floto Shows, the Circus Beautiful, gave two fine exhibitions under canvas 13. The circus is en route to Honolulu.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Jessie Shirley co. April 11-13. Plays: A Modern Magdalen, Blue Grass of Old Kentucky, The Deacon's Daughter; very good co.; deserved better patronage. Madame Schumann-Heink 15 delighted large audience.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Mrs. Fiske April 21. Anna Held 23. A Wise Woman 24 canceled. McFadden's Flats 26. The Girl from Dixie 1. Four Cohans 2. Isabel Irving 5. Burns Repertoire co. 14-21 canceled. May Howard co. 24.

MARYSVILLE.—OPERA HOUSE (G. W. Hall, mgr.): Charles B. Hanford in Richard III April 9; good house; excellent performance. Pinafore (local) 28. A Wise Woman 9.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Jessie Shirley co. in A Modern Magdalen, The Deacon's Daughter, The Blue Grass of Old Kentucky, Nell Gwynne April 21-23.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Mozart Symphony Club, under management of Alfred Davis, April 29.——[illegible]W AUDITORIUM (J. B. Boyer, mgr.): Elks' Ball and Festival 22. Orpheus co. of Australia, under management of Samuel Sidney Partello, 26. Richards and Pringle's Minstrels 28.

LA JUNTA.—THEATRE (W. S. Tabert, mgr.): Sag Harbor April 19; good co. (people were expecting something better than Shore Acres; disappointed); business poor. May Howard Musical Extravaganza co. 23; good co.; well received. Fisk Jubilee Singers 27. Dainty Paree 2 closes season.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): Daniel Sully in The Chief Justice March 11; performance good; fair audience. Four Cohans 13; performance very good; packed house. Human Hearts 18; good performance; fair house. May Howard Extravaganza co. 28.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Sag Harbor April 18; fair business; well balanced co. and performance. Our New Minister 23 canceled.——ITEM: The balance of our regular season is rather cut up, several cos. having canceled Western engagements altogether.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Our New Minister April 22; good business; fine co. and production. Human Hearts 3.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): May Howard in Mlle. Fi Fi April 24 to big house; good co. Richard and Pringle's Minstrels 1. Dainty Paree 8.——ITEM: This will close theatrical season here, after a very poor season an account of the strike.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): 'Way Down East, although here many times, does not lose popularity and April 21-23 was greeted by good sized and very appreciative audiences. Thomas E. Shea 25-30 in Cardinal Richelieu, Othello, Dr. Jekyll and Mr. Hyde, Banished by the King, The Bells was most enthusiastically received, and no popular price actor ever created so favorable an impression. His work received the highest praise from audience and press. Maxine Elliott 3. Joseph Jefferson 4. John Drew 7.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): A packed house greeted Ward and Vokes 21 in their latest laughable skit, The Two Pinks, in which they introduce their own peculiar witticisms and quaint make-ups that have been so universally copied. The Wayward Son 22, 23 was usual melodrama and well patronized. William Bonelli and Rose Stahl in An American Gentleman 25 were supported by a well balanced co. and were well received. Lottie Williams was bright particular star in Only a Shop Girl 26, 27, and she sustained the reputation made on former visits as a bright and pleasing comedienne; audiences large. The Little Mother 28, Minister's Son 29, 30. Why Women Sin 2-4.——FOOT GUARD HALL: Creatore's Band received hearty reception from representative audience 21.——ITEMS: It is the intention of Jennings and Graves, of the Opera House, to organize a stock co. in repertoire of popular dramas for the Summer season.—Parsons' Theatre will close its very prosperous season the middle of May.—Poli's Theatre will close briefly during the middle Summer. The exact date is yet undecided on account of the big business which continues.—The Beefsteak Club celebrated its "Spring Festivity" in their unique club rooms April 23 with a dinner and original entertainment gotten up by the members, in which opera and musical celebreties were portrayed. A telegram was received from Otis Skinner from Chicago which read, "Regards to the Beefsteakers. Give me liberty or give me steak."—Josie Sadler was registered on the visitors' book the past week.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Calve in Carmen to large and smart gathering April 22. M. Naval, as Don Jose, gave best rendition of that character that has ever been heard in this city. The Escamillo of Signor Campanari was given with all the dash, fire and superb art for which he is so justly famous. Ward and Vokes in A Pair of Pinks played to two overflowing houses 23 and, while their endeavors were of a different order, seemed to please their audiences. Lucy Daly was as vivacious as ever, and Margaret Vokes and Vinie Daly did some clever specialties. A Venetian Romance, with a revised book, did fair business 26, 27. The revised edition is not an improvement; a little humor has been injected, but so much has Peter been robbed to pay Paul that the result is a long drawn out attempt at wit sadly lacking. Princeton Triangle Club 29. Joseph Jefferson 5. Nat C. Goodwin 7. Storks, Dockstader's Minstrels, Daniel R. Ryan, 'Way Down East, Ben Hur coming.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): A Midnight Marriage to goodly gathering 21-23; Florence Bindly and good co. W. B. Patton in A Minister's Son to large box-office receipts 25-27; the peculiar style of acting makes Mr. Patton an interesting study. Only a Shop Girl 28-30. Why Women Sin 2-4.——ITEMS: The Italian Circle gave a very interesting play at the Country Club April 26. The audience was large and fashionable.—The Saturday Morning Club will put on Cranford at the Country Club May 6.—David Bispham's song recital May 27 at Woolsey Hall promises to be one of the society events of the season.—The Adamowski Trio gave a most enjoyable recital at College Street Hall April 25.—The competitive drill at the Armory given by the students of the university drew a crowd April 26.—Mr. and Mrs. Bunnell are back from a few days in New York.

JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (E. C. Smith, mgr.): The Lighthouse by the Sea April 14-16 proved entertaining. Her First False Step combined new and old construction of life-stories 18, 19. Ward and Vokes received an annual welcome 20. The Orphan's Prayer 21. John Drew 22. A Hidden Crime 23. Lottie Williams in Only a Shop Girl 25; good business. Virginia Harned in Iris 26; press disapproved; audience pleased. The Little Mother 27. When Johnny Comes Marching Home 28. Why Women Sin 29, 30. Maxine Elliott 2. The Minister's Son 3, 4. Lovers' Lane 5-7. The season will close with a revised version of Among Southern Pines, late in May. The play is by E. M. Sperry, of this city, and employs a cast of local professionals, including Bianca West, of The Christian, co., and Charles Dickerson.——ITEM: Manager S. Z. Poli, of Poli's Theatre, is rushing about in his inter-city business in a mammoth new gasoline touring car, and sandwiched in with booking next year's people for four theatres he is absorbing the mysteries of carburettors and untoward sparking plugs.

W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): The Earl of Pawtucket (return) April 14 pleased good audience. From Rags to Riches 16; good business. Ben Hur 18-20; good co., with William Farnum; filled house for four performances with enthusiastic audiences. Ward and Vokes 22 in A Pair of Pinks filled house with well pleased audience. John Drew in Second in Command 23 pleased fair audience. An American Gentleman 26; small house. When Johnnie Comes Marching Home 27; large and well pleased House. Why Women Sin 28.——ITEMS: The attendance during the Ben Hur engagement has demonstrated the fact that our city will generously support similar attractions.—William Farnum, of the Ben Hur co., is suffering from a severe attack of pleurisy and has left the co. His part as Ben Hur has been taken by Alphonse Ethier.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Keystone Dramatic co. closed week of fairly good business April 23; satisfactory performances. When Johnny Comes Marching Home drew large and well pleased audience 26. A Venetian Romance, new version (return), 28. Wills Musical Comedy co. 29, 30. Lovers' Lane 2.

TORRINGTON.—UNION THEATRE (Volkman Brothers, mgrs.): Orpheum Burlesquers April 23; good business. Bennett-Moulton co. 25-30 opened to capacity. Plays: A Daughter of the People, Outcasts of Society, The Belle of Virginia, Shipwrecked, The Lyndon Bank Robbery, The Strike at Murdock Mills, The Minister's Son 2.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Queen Esther (local cantata) April 21, by colored people, pleased small audience. Morgan and Hoyt's Moving Pictures 26; excellent satisfaction; packed galleries and fair parquet. More than Queen 6 canceled. London Gaiety Burlesque 4.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Keystone Dramatic co. opened April 25-30 (except 29) in For Home and Honor. Other plays: Camille, The Fatal Year, The Hand of Man, The Two Orphans, Utah, Monte Cristo, East Lynne; business good.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Clara Turner co. closed successful week April 23. Wills Musical Comedy co. 25, 26; fair business. Virginia Harned in Iris 27 to large and delighted audience. When Johnny Comes Marching Home 30. Kellar 3. Lovers' Lane 4.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): The Minister's Son April 28; good business. Buster Brown 8. Corse Payton's Stock co. 9-14.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): More than Queen April 21; fair co. to medium business. When Johnny Comes Marching Home 29. Kellar 5.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayliss, mgr.): Whitewashing Julia April 25; good business. Eight Bells 29. Girls Will Be Girls 30.——LYCEUM THEATRE (Daniel Humphries, mgr.): Mr. Pipp 21-23; S. R. O. A Hidden Crime 25-27; fair houses. Tangled Relations 28-30. Happy Hooligan 2-4. Shadows of a Great City 5-7.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Cox, mgr.): Kilties' Band April 18; fair business. Elks' Minstrels 19; good house. Southern Stock co. 25-30.

GEORGIA.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): John Thompson in Around the World in Eighty Days April 20; fair performance to very small audience. Deestrick Skule (local) 22, matinee 23; S. R. O.; largest audiences of season.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): Marie Cahill in Nancy Brown 11; good business and performance. Fay Davis in Whitewashing Julia 13; small house; excellent performance. The Knowles 14-16 pleased small houses; closes season.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Marie Cahill in Nancy Brown 7; good performance; large house. Whitewashing Julia 16. The Sleeping Beauty and the Beast (local) 19.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Kilties' Band April 22; excellent performance; good house. This closes season here.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Field's Minstrels April 13; arrived here 18; road blocked west of here since 14; big railroad bridge gone and all wagon road bridges; can't make transfers. Owing to washout on the line co. laid over here and repeated 19; receipts $400. Mozart Symphony Club of New York 20; big audience; well pleased. Madame Schumann-Heink 25. Henry Watterson's Lecture ("Abraham Lincoln") 28.——RAYMOND OPERA HOUSE (McMinn, mgr.): Raymond Stock co. have run past week 10-16 with His Uncle John; light attendance. Raymond co. closed 17 indefinitely.——ITEMS: Charles C. Pyle, advance Flesher Stock co. arrived 25. Co. will open May 1 for eight weeks.—Riverside Park will open 15 with stock co. in vaudeville.

WALLACE.—MASONIC TEMPLE (M. J. Fiske, mgr.): Silver Slipper April 20; excellent co. to S. R. O.; record house. Charles B. Hanford 2.——ITEM: New Opera House at Coeur d'Alene, Idaho, opened 19 with The Game Keeper to fair business.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Oregon University Students' Concert April 16; large house; performance fair.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Paul Gilmore in The Mummy and the Humming Bird April 19 (ushers' benefit); S. R. O.; excellent co.; best of satisfaction. Trans-Atlantic Burlesquers 21; good performance and business. The Old Plantation 23; fair business. Dockstader's Minstrels 24; good performance; very good business. Dockstader's Minstrels 25. Devil's Auction 26. Guy Stock co. 28-30. The Flints (hypnotists) 1-4. York State Folks 6. My Friend from Arkansaw 10.——ITEM: Besides the local theatre Mr. Chatterton now controls the theatres at Bloomington, Jacksonville, Lincoln and Danville, he having recently assumed control of the latter. He no doubt will succeed in adding several more to this list before next season.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): Miguel Somolinno (local) April 21; well received. Tuohy Comedy co. 25-30.——ITEM: The original opera entitled Miguel Somolinno, written by Mrs. Viola Gordon Wright, of this city, and Mrs. Elgiva Gordon Kimball, of Ogden, Utah, was presented at the theatre on Thursday evening. There was a good audience in attendance, and the production was well received. It is a story of the Spanish-American war and is cleverly written, the ideas of both the author and composer being carried out in a way that showed no little ability. The net proceeds of the venture are to go to the music department of the Woman's Club.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Otis B. Thayer in Sweet Clover (return) for Elks' benefit April 22 to packed house.——ITEM: After the play the Elks entertained the members of the co. and visiting members of the brotherhood and their ladies, the lodge rooms were artistically decorated, and there were upward of 200 present. The speaking and entertainment lasted until the early morning hours, and was considered one of the most successful in the history of the lodge. The net proceeds of the entertainment, to be used for charitable purposes, amounts to a little over $300.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Elks' Minstrels April 20 to crowded house; very creditable performance. William Faversham in Lord and Lady Algy 21; fair business. Dodge and Bowman Amusement co. 22-24; immense business; gave best of satisfaction. Ron Ton Burlesquers 28. Gibney-Weed co. 1-7.——ITEM: The Dodge and Bowman Amusement co. were given a very enthusiastic welcome here, owing to the fact that Quincy is the home of this organization.

ROCK ISLAND.—ILLINOIS TEATRE (Chamberlin, Kindt and Co., lessees): North Brothers' Comedians April 17-22 pleased large houses. Plays: The Hand of Man, The Little Princess, The Colonel, Utah, East Lynne, Alone in the World, Struggle for Gold, The Burglar 24; good performance; fair business. Ole Olson 30, Flora De Voss 1-4. Viola Allen 6. Human Hearts 7. Milwaukee German Theatre co. 8. Man from Arkansaw 13.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Sweet Clover April 22 pleased excellent business; splendid co.——ITEM: A. A. Thayer ended his season as manager of Sweet Clover here 22, leaving at once for New York to book his play, One Widow Won, for next season. Otis Thayer will continue a short supplementary season of Sweet Clover, with a few changes in the cast.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Paul Gilmore in The Mummy and the Humming Bird April 22 to capacity; entire satisfaction. Kraus Stock co. 28-30. Harris and Parkinson co. opens 9 for four weeks' engagement at popular prices. Cairo Stock co. opens June 6 Summer entertainments in repertoire and will continue as long as patronage will justify.

JACKSONVILLE.—GRAND OPERA HOUSE (George W. Chatterton, lessee; G. W. Chatterton, Jr., res. mgr.): Guy Stock co. April 25-27; good co. and business. Plays: My Jim, Brand of Cain, Wicked London. The Flints 28-30. York State Folks 5.——ITEM: Clara Brown, late of Lillian Mortimer co., and Orla Rottger, of A Chinese Honeymoon, are spending their vacation at their homes here.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Hickman-Bessey co. April 18-23 presented An American in England, A Social Highwayman, From Poverty to Palace, Behind Prison Bars, Work and Wages, Happy Hooligan, Jesse

James; business good; performances pleased. Beggar Prince Opera co. 30. Over Niagara Falls 7.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Gibney Weed co. April 18-23; good attendance and pleased. Plays: The Black Flags, The Shadow Detective, Down in Maine, The Prince of Liars, The Country Girls, The World Against Him, Sweet Clover 24; fine co.; large audience. Bon Ton Burlesquers 30.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Sweet Clover April 18 pleased fair house. Peck's Bad Boy 19; good attendance. Trans-Atlantic Extravaganza co. 23; fair house. The Devil's Auction 27. Marie Cahill in Nancy Brown 30.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Francis Wilson in Erminie April 18 pleased crowded house. Patton-McDowell Stock co. 21-23; good business. Plays: Roanoke, A True Kentuckian, Little Partner. Martin's U. T. C. 25. Leon McReynolds 28. German Theatre co. 5.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): American Stock co. April 18-23 to fair business. Plays: An American Princess, Life in New York, A Woman's Sacrifice, A Kentucky Colonel, The World, The Two Orphans, A Fatal Error. Sweet Clover 25 to fair business. The Burglar 30.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Peck's Bad Boy April 26; large audience; pleased. Women's Relief Corps America (local) 2, 3. Oritorical Contest (local) 6. Merchant of Venice 9.—ITEM: This house will close for the season May 9.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): A Gambler's Daughter April 23; good business. The Old Plantation 24; fair business. Slaves of the Mine 30. Sandy Bottom 1.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, mgr.): Gentry's Dog and Pony Show, under canvas, April 21; good business and performance. Young Tobe Hoxie 2. A Royal Slave 19.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Sweet Clover April 23; excellent satisfaction. Alone in New York 24; packed house. The Silver King 25.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, mgr.): Flora De Voss co. in repertoire April 21-24 gave Kentucky Girl, American Girl, doing good business; pleased.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Madame Rosa d'Erina, soprano, and G. W. Vontom, tenor and impersonator, April 26; small but highly pleased audience.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Sweet Clover April 21; large and well pleased audience.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, mgr.): The Midnight Flyer April 15; fair performance; good house. Gollmar Brothers' Circus 5.

MATTOON.—THEATRE (Charles Hogue, mgr.): District School (local) April 18; good house.

PANA.—NEW GRAND (J. C. Gallier, mgr.): Old Arkansaw April 21; large house; pleased.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Frank Daniels in The Office Boy April 21 to packed house; funny every minute, as usual; good co. Kovak Wonder co. in East Lynne 25, 26.—AUDITORIUM (Harry G. Sommers, mgr.): Francis Wilson and excellent co. in Erminie 19 pleased large house. Rover Brothers in Next Door 22. F. O. Eagles Minstrels 26. Damrosch's New York Symphony Orchestra in Parsifal 30.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stender, mgr.): Hello, Bill April 18 pleased good house. Louis James and Frederick Warde in Julius Cæsar 20; good production to good house. Sun's American Minstrels 21; fair performance and business. Coon Hollow 23; two performances to good business. Sousa's Band 25. A Montana Outlaw 26. Lillian Mortimer co. 27-30. York State Folks 2. Wilbur Higby co. 3-17.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): The Mikado (local) April 19-21; splendidly patronized; given for poor. Paul Gilmore in The Mummy and the Humming Bird 25 pleased fair house. Marie Cahill in Nancy Brown 29. Gagnon and Pollock 2-7.—PEOPLE'S (Pedley and Burch, mgrs.): The Flints 18-23 pleased fair houses. His Nobs the Baron 1. Down East 8.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Paul Gilmore in The Mummy and the Humming Bird April 20; good co. to good house. William Faversham in Lord and Lady Alcy 22; good co. and house. Young Tobe Hoxie (return) 23 pleased good house. Dockstader's Minstrels 27. Devil's Auction 29 30. Francis Wilson in Erminie 6.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): First Regiment Band (local) gave excellent concert to crowded house April 22. Kibbey Stock co. opened 25-30, presenting A Woman's Power to good house. Plays: Down at Martin's, Kathleen Mavourneen, A Bachelor's Courtship, A Family Affair, The Inventor.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): Heart of Maryland April 20; excellent co. to capacity. King Dramatic co. 25-30. The Tenderfoot 20.—ITEM: Wallace Shows 3. Gentry Brothers 4.

WASHINGTON.—SPINKS OPERA HOUSE (Frank Greene, mgr.): Father Kelly (lecture) April 19; good co.; poor house. Young Tobe Hoxie 22; good co.; very fine performance; pleased poor house.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): The Heart of Maryland April 19 pleased large audience. The Rivals (local) 6. Ferguson Stock co. 9-14.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Francis Wilson and Jessie Bartlett Davis in Erminie April 22 delighted immense audience; support was especially fine.

NEW HARMONY.—THRALL'S OPERA HOUSE (Arthur Fretavert, mgr.): Alfred Farland (banjo virtuoso) April 22; splendid performance; appreciative audience. Vaudeville (local) 29.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): Minstrels (local) April 22, 23; poor business. My Friend from Arkansaw 26; topheavy house; good performance. Seward Stock co. 9-14.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, mgr.): Romance of Coon Hollow April 22; very fine co. to fair business; deserving of capacity. This attraction practically closes season here.

HAMMOND.—FOWLES OPERA HOUSE (James Wingfield, mgr.): Royer Brothers in Next Door April 24 disappointed good house. For Her Sake 1. Over Niagara Falls 8.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Rucker Stock co. April 11-23 pleased packed houses. Sousa's Band 21; S. R. O. Lyman Twins 30.

HUNTINGTON.—HARTER'S OPERA HOUSE (Ed Harter, mgr.): Coon Hollow April 25 pleased good house.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Season closed April 22 with Sun's Minstrels to good business; co. fair.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Sousa's Band April 22 to capacity. Flint (Hypnotist) 5-7. The Burglar 18.

ALBION.—HOWARD'S OPERA HOUSE (George O. Russell, mgr.): My Friend from Arkansaw April 21; good co. and house.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Our New Minister April 20; exceptionally strong attraction, both in play and cast, to fair business; audience delighted. Florence Gale in As You Like It 27.—ITEMS: J. W. McConnell, who has just closed the season with the William Owen co. at Kenosha, Wis., has been summoned to New York by the serious illness of Laura Biggar, the actress, who was formerly Mrs. McConnell. It is reported on good authority that in her will she has left the fortune secured from the Bennett estate after a big legal battle to Mr. McConnell in trust for their only child.—The city authorities at Charter Oak, Ia., have closed the Graves Opera House until such alterations are made as will make it safe as a place of public assemblage.—J. S. Gooch, of Duluth, Minn., is to open a vaudeville theatre at Sioux City May 2 for women and children. It will be in a circuit with similar houses in St. Louis, Duluth and Winnipeg.—T. Nelson Downs, who is visiting at his old home in Montour, Ia., has been served with an injunction restraining him from appearing in the Olympic, Haymarket, and Chicago Opera House in Chicago. The injunction was issued at the instance of the W. S. Cleveland Amusement Co., which made the managers of the above houses parties to the suit, claiming that these managers formed a syndicate that conspired to prevent Downs from filling an engagement under the Cleveland management.—The Coates Opera House, at Dubuque, which has not been in regular use for several years, has been leased for a term of five years and will form a portion of a circuit of theatres to be established in the Northwest. The names of the lessees are not made public at present.—A new opera house is to be erected at Ireton, Ia., this Summer.—An auditorium to cost $20,000 and seat 1,100 is to be built at Corydon, Ia., this Summer.—The Grand Opera House Co. at Dubuque announces it will fight the bill-posting trust in that city, which is controlled by the Chamberlain-Kent Co. of Burlington, and the Opera House Co. will do their billing independently.—Len C. Sears retires from the management of the opera house at Onawa, Ia., June 1 and will be succeeded by Mayor W. D. Brown. Mr. Sears retires on account of other business matters demanding his whole time.—Ingersoll Park, at Des Moines, is to open May 22 with one of the strongest vaudeville bills ever offered in the State.—Local capitalists at Emmetsburg, Ia., will erect a $30,000 opera house the coming Summer.—Ringling Brothers hold the record for the longest circus engagement in Chicago, just closing forty-three consecutive performances there. During that time over a quarter million of people witnessed the performances.—A new circuit of opera houses has been formed in Central Nebraska embracing the following towns: Wahoo, Schuyler, David City, Osceola, Columbus, Central City, Kearney, Grand Island, Aurora, York, Seward, Crete, and Beatrice. C. S. Hull, of Aurora, is secretary of the circuit.

FRANK E. FOSTER.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): John Griffith in Macbeth April 26 pleased fair house. This closes regular season here.—ITEMS: John Griffith gave an instructive and interesting talk on Shakespeare and his plays before the High School and Women's clubs 26.—J. Detmar Hunter, a well-known cornetist and band master, who was well known to the members of the musical and theatrical world, was buried here 26. Many members of the B. P. O. E. attended the funeral.—Professor Floyd Williams and wife and Albert Jansen, vaudeville people, have closed their Winter season and are stopping with their relatives in this city.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): The Gambler's Daughter April 18; fair house and co. As You Like It (under auspices of local Elks) 20; good performance and attendance. U. T. C. 26. John Gilford 30. Pirates of Penzance (local), benefit of Professor Thomas, leader of orchestra 4. Flora De Voss Dramatic co. 9-14. A Night in Bohemia (local), under auspices of Elks, 16, 17. The Cardinal 23. Billy Kersands' Minstrels 25. The Choral Club (local) 26.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Leon McReynolds co. April 18-23 in repertoire to moderate business. Principal plays: What Became of Gregory, The Light that Failed, Ace of Hearts; co. up to the average of its class; plays satisfactory. Woman Against Woman 25 canceled. Ole Olson 28. Over Niagara Falls 6. My Friend from Arkansaw 14.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Powell-Partello co. April 18-24; fair business, considering rainy weather; fair co. Plays: 'Till Death Do Us Part, Trapped by Treachery, Jackson County Folks, A Dangerous Woman, For His Daughter's Sake, The Bandit King, The Prince of Detectives, Gideon's Georgia Camp Meeting 26.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Angel's Comedians April 18-23 pleased fairly well. Plays: My Virginia Rose, Arkansas Folks, Folks Back East, The Sleeping City, The Black Flag, An Equal Match, Shipman's As You Like It 28.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Willis Stock co. April 18-23 to good business. Plays: Idaho, Auntie, A Soldier of the Empire, A Homespun Heart, Powell-Portello co. at popular prices 25-30. Viola Allen in Twelfth Night 2. Fritzi Scheff in Babitte 9.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Florence Gale in As You Like It, under auspices of University Athletic Association, pleased large house April 21. The Burglar 29. Alliance Francaise of the university will present Moliere's comedy Le Medicin Malgre Lui 5.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): Why Girls Leave Home April 23; good business; co. above average. Flora De Voss co. opened 25-30 in Girl from Tennessee to capacity and is pleasing good business.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Why Girls Leave Home April 22; fair house and performance. The Burglar 23; light attendance. Utah 24; satisfactory; fair house. Flora De Voss co. 28-30.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearingen, mgrs.): Ole Olson April 20 pleased good house. Buckskin Bill's Circus 1. William Owen 24.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): A Gambler's Daughter April 21; satisfactory co. and patronage. Ole Olson 25. A Box of Monkeys (local) 28. Earl Doty's Faust 30.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): As You Like It April 19 pleased full house. The Burglar 20; fair business. John Griffith in Macbeth 27 closes regular season.

CLARINDA.—HAWLEY'S OPERA HOUSE (J. D. Hawley, mgr.): Hans Hanson April 21 pleased large audience. In Louisiana 26; good house and co. Human Hearts 9.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Gibney-Weed Stock co. opened 25-30 to big business in The Black Flag.

CINCINNATI.—U. M. W. A. OPERA HOUSE (Samuel Baily, mgr.): Baker Comedy co. April 21 failed to appear. Uncle Rube (local) 4.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): In Louisiana April 29.

KANSAS.

COFFEYVILLE.—NEW AUDITORIUM (J. B. Fackett, mgr.): Breckenridge Stock co. April 4-6 opened in Moonshiner's Daughter; capacity; well pleased. Other plays: An Irishman's Troubles, Dorothy, An Irish American, Why a Woman Sins, Land of Cotton; best of the repertoire cos. Old Arkansas 9; matinee and night; S. R. O.; well pleased; special scenery. Shamus O'Brien 13; fair business; A1 co. Andrews Opera co. 14 failed to appear. Claudia Castleton Opera co. 16; packed house; did not give satisfaction. North Brothers' Comedians 20-23 opened in Little Princess; S. R. O.; A1 performance. Other plays: An Irishman's Troubles, Hand to Man, Farmer Allen, Slater's Madison Square Theatre co. 25-27. Maloney's Wedding 30. Holden Brothers' Comedy co. 5-7. Thelma 17.

PARSONS.—EDWARDS' OPERA HOUSE (Carrell and Neligh, mgrs.): Ole Olson April 12; big business; co. only fair. Theatre Orchestra benefit 18. Lyceum Stock co. 21-23; fair co. and business. Plays: In Arkansaw, Foxy's Ferry, Behind the Scenes. Ben Hendricks in Erik of Sweden 25 gave excellent satisfaction to good business. International Bioscope co. 29, 30. Mallony's Wedding 2. New Orleans Minstrels April 28 (under canvas).—ITEM: Last week, 15, B. P. O. Elks, No. 527, commenced their theatre and club house. It is to be a ground floor opera house, 66 x 150 feet, with a stage 36 feet deep and 32 feet opening, to have two balconies and seating capacity of 1,200, and should be ready for business by Sept. 1. C. H. Kimball is chairman of committee that will have charge of it.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Ben Hendricks April 19; good co. and business. Ireland Brothers' Moving Pictures 4-7. Rose Coghlan 13.—TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Parsifal 18; highly pleased fair audience.—ITEMS: Buckskin Bill's Wild West Show, billed to show here 25, had some misunderstanding with the city authorities regarding license for parade and did not appear as advertised. After leaving nearly forty of their employees (mostly Mexicans), to whom they owed a month's wages, they pulled out for Cherryvale, where they were billed to show 26. It was afterwards learned that the entire circus train was billed through to Chicago, freight, collect on delivery.—Wallace Shows are billed to exhibit here 18.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): May Howard Burlesque co. April 18 pleased big house. Devil's Auction 19 to capacity; excellent co. Billy Kersands' Minstrels 22; satisfaction to good house. Erik of Sweden 26. Holden Comedy co. 28-30.—WILLIAMS' THEATRE (G. W. Williams, mgr.): Stater's Madison Square Theatre co. 18-23; co. stronger than ever; poor business, owing to so many counter attractions and inclement weather. Plays: A Creole's Revenge, A Lie of Honor, Gold in the Hills, Nell Gwynn, The Sleeping City, A Man from the East. Dainty Paree Burlesquers 25.—ITEM: A. G. Allen's New Orleans Minstrels (under canvas) April 25. Sells and Downs' Circus 10.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): Devil's Auction April 18; large house; well pleased. Billionaires 20; good co. and house. A Woman's Wit 21 pleased good house. Kersands' Minstrels 23; fair house and co. North Brothers 25-30. Whitten co. 4, 5. Maloney's Wedding 7.—ITEMS: La Bell New Theatre will open 9.—Buckskin Bill's Wild West Show April 27.—Sells and Down's Circus 11.—Wallace Show 23.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): May Howard co. April 19; good co. and crowd. Devil's Auction 20 pleased S. R. O. Billy Kersands' Minstrels 21; fair co. and crowd. Madison Square Theatre co. 28-30. Dr. Jekyll and Mr. Hyde 2. Maloney's Wedding 9.—ITEM: Parker Amusement co. at Electric Park 2-7.

WELLINGTON.—WOOD'S OPERA HOUSE (M. H. Kirk, mgr.): Breckinridge Stock co. April 18-23, presenting Down Where the Cotton Blossoms Grow, An Irish American, Nebraska, Guilty Without Crime, Her Bashful Admirer, The Land of the Sky; fair business; co. good. Through Two Penitentiaries 9.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Ben Hendricks in Erik of Sweden April 20 to fair business; co. fair. Hotty Toity highly pleased full house 22; this closes regular season here.—ITEMS: Sells and Downs' Circus 5. Wallace Circus 19.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Ben Hendricks in Erik of Sweden April 18; excellent co.; fair business. Sag Harbor 20; good co.; fair business. May Howard Extravaganza co. 21; fair co. and business.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): 81 Plunkard April 19; good co. and house. Dainty Paree Burlesquers 23; fair house; pleased.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): 81 Plunkard April 21; good house and performance.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Erik of Sweden April 21; fair co. to small house.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Devil's Auction April 21; very good business; performance good. Erik of Sweden 27.

NORTON.—OPERA HOUSE (George Moulton, mgr.): Kempton Komedy Kompany 2-7.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Sells and Downs Circus April 28.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): The Seward Show April 18-23 to fair business; satisfaction; closes season here.—ITEM: Aug. 1 Manager Robertson will sever his connection with this house. George R. Mayo and W. B. Taylor will succeed him. Both are deserving and popular young business men. Mr. Robertson has not decided what business he will engage in, but will in all probability be connected with some traveling organization.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Joseph Jefferson in double bill, Cricket on the Hearth and Lend Me Five Shillings, to large audience April 23, repeating former triumphs. James Brothers in Missouri 26; topheavy house and enthusiastic audience. Paul Gilmore in Mummy and Humming Bird 27; big advance sale.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus. mgr.): Carroll Comedy co. in Life's Mistake, Niobe, The Counterfeiters April 21-23; light business. Katherine Willard in The Power Behind the Throne 25 excellent co; on account of heavy storm small audience.

ASHLAND.—THEATRE (Joseph Gallick, mgr.): Barlow and Wilson's Minstrels pleased good business April 16. Seward Show 2-7.—ITEMS: Harris' Nickel Plate Circus 2.—The Robinson Amusement co. will hold a street fair and carnival here 9-15.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Paul Gilmore in The Mummy and the Humming Bird April 20; fair business; superior attraction; excellent co.

LOUISIANA.

ALEXANDRIA.—NEW RAPIDES THEATRE (Edwin H. Flagg, mgr.): Rapides Theatre Stock co. opened season April 21-24 in Friends; big business; co. excellent. Carmen 26, 27; big business; highly pleased. Uncle from Japan 28, 29. East Lynne 30, 1. Betsey 2-4. Forsaken 5-7. Specialties by C. Eddie Morton, Baby Lucille, Cecil Fay, Melville and May.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Mabel Paige Comedy co. April 18-24 (except 20), in The Country Boy, A Sailor Lass, A Silver Dagger, Rip Van Winkle, The German-American Cousin, The Senator from Kentucky; fair houses; co. fairly well balanced. A Friend of the Family 20; good production to good house.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): The Burglar April 25 canceled. David Harum April 26. Rentfrow's Pathfinders 2-7. Hi Hubbard 11. An American Hobo 14. A Ragged Hero 23. Alvin Joslin 26.—ITEM: Messrs. Crockett and Bird, of the Opera House, have purchased the bill-posting plant in this city, and besides building new boards in the city will put up several thousand feet on the line of the R. T. and C. Street Ry.; also the new R. So. T. and O. H. Ry., covering a distance of thirty-five miles, making it one of the best billposting plants in New England.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Harcourt Comedy co. closed April 18-23 to fine business and presented to well pleased audiences Man's Enemy, Wicked London, North Carolina Folks, Younger Brothers, Bank Robbers; Ivan the Serf, Reaping the Whirlwind, Jim the Westerner, Knobs o' Tennessee, Gunner's Mate; co. and performances good. Silver Slipper 25 to S. R. O.; fine attraction. Side Tracked 4. Ragged Hero 5. An American Hobo 7. Ben Hur 9-11. Garside, Condit and Mack 18-21 (except 18). Busy Izzy 18.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Silver Slipper April 26; excellent production; S. R. O. David Harum 28; satisfied well filled house, considering stormy weather. Sign of the Cross 29. Garside, Condit and Mack Comedy co. 2-7 in Forgiven, The Resurrection, The Man of Mystery, Michael Strogoff, Deadwood Dick, Prince and Peasant, A Race for a Wife, The Minister, American Hobo 6. Rentfrow Comedy co. 9-14. Busy Izzy 19.

OLDTOWN.—CITY HALL (Woodman and Jordan, mgrs.): Du Berg Comedy co. pleased four large audiences April 21-23 with A Daughter of the South, A Great Wrong Righted, A Country Girl, Prisoner of Algiers. Walsh's Crystalplex opened 25-30 to good house. The Burglar 4. An American Hobo 10. Real Widow Brown 13. Hi Hubbard 21.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Silver Slipper April 22, 23; attendance good; attraction fair. Lulu Glaser 25; was hit of season. Mrs. Wiggs of Cabbage Patch drew well 26. John Drew 27; excellent attraction; attendance light. The Wizard of Oz 29, 30. Ben Hur 2-7.—ITEM: Walter E. Perkins was in town 25.

BRUNSWICK.—TOWN HALL (H. J. Given, mgr.): French Dramatic co. April 20; excellent performance; large house. St. John's Concert Band 21; fine performance to S. R. O. The Man in the Case (local) 26. Gertrude Roberts Repertoire co. 28-30. Bell Rock (local) 4, 5.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbor A. Shea, mgr.): Harcourt Comedy co. commenced two week's engagement April 25, opening with Man's Enemy; capacity business entire first week; utmost satisfaction. Bostonia Sextette Club 9.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Widow Brown April 28 pleased fair audience; good performance. Pudd'nhead Wilson (local) 27; fine performance to large returns.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, mgrs.): Lulu Glaser pleased large house April 26. Crystal Slipper 27; good business. Sign of the Cross 28. John Drew 29. Real Widow Brown 30.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbor A. Shea, mgr.): George F. Hall in A Ragged Hero April 22 pleased crowded house. Side Tracked 7.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Carner Stock co. April 18-23 closed week to fair business with Hunting for Hawkins. Other plays: California, Lights of Gotham, A True American, Brother Against Brother, Why Women Sin; fair performances and co.; good specialties. Metropolitan Burlesquers 25; fair performance; large audience. Peck's Bad Boy 26 seemed to please boys in the gallery; good business. Eduard Waldmann in Dr. Jekyll and Mr. Hyde 28. Katherine Willard in The Power Behind the Throne 30.

MASS.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Keene (magician) April 21 pleased fair house. The Spider and Fly 22 canceled. Ward Stock co. 25-30 canceled. The Minister's Daughter 6. Van Dyke-Eaton co. 9-14. County Fair 18.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): Hearts of Oak April 23; small but appreciative audience. Dr. Jekyll and Mr. Hyde " small audience; performance fine. Laura McKay Minstrels 9.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Ezra Kendall April 23; good performance; fair business.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Edward Harrigan in Old Lavender April 26; same pleasing character; delighted large audience. Virginia Harned in Iris 28; big business; excellent production. Under Southern Skies 29. A Reuben in New York 30. Katherine Rober co. 2-7. Plays: Soldier of the Empire, Sapho, Roxanna's Claim, Hamlet, A Girl from Montana, The Clemenceau Case, For Her Mother's Sake, Cinderella. Chauncey Olcott in Terence 11. Wizard of Oz 13.—RICHMOND THEATRE (William P. Meade, mgr.): The Richmond Theatre Stock co. opened six weeks' engagement 25, presenting A Banker's Daughter to good business. Harry C. Browne, a North Adams boy, heads the co., which is a strong one. Rival Candidates given 28 for balance of week. May 2 Camille, with Secret Service 5-7.—ITEMS: Annie Evelyne, an actress, claimed to have lost $250 by robbery last week. Mrs. May Bellman, non-professional, who was alone in house, declared an unknown man entered house, threw towel over her head, and made off with the money and her diamond ring. The ring was found in her room, but the money was not located. Later Mrs. Bellman was arrested, she denied stealing the money.—Katherine Arnold, a North Adams soprano, has been engaged as soloist for the Thirty-fourth Street Reformed Church, New York.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Lulu Glaser in Dolly Varden April 21; performance good; fair business. Superba 22, 23, with matinee, pleased satisfactory business. George Sidney in Busy Izzy 25; performance and attendance very good. Real Widow Brown 26 entertained comfortable gathering of friends in pleasing manner. Light 143 (local) 27 did well at the box-office. When Woman Loves 28. The Silver Slipper 29. An American Hobo 30; two performances. Nance O'Neil 3. Wizard of Oz 4. Professor Napoleon 6, 7 (local Elks' benefit).—ITEMS: The rehearsals for the Elks' benefit are progressing rapidly and the show promises to be the biggest and best thing of its kind ever put on here. F. G. Harrison, of the Lynn Theatre, in putting in a lot of work as chairman of Entertainment Committee.—Walter Alley, an attachee of the Lynn Theatre for twelve years, has become a benedict. "Tommy," as he is better known, went out of town for his affinity.—George Sidney's brother Elks remembered him with a beautiful floral design at the performance 26.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Aubrey Stock co. April 21-23; fair business. The Wizard of Oz 25; good performance; large house. When Women Love drew fairly 26. Mrs. Wiggs of the Cabbage Patch pleased large audience 27. An American Tramp 29. Lulu Glaser 30. The Fays 1. Girls Will Be Girls 2. Busy Izzy 3. Nance O'Neil 5. The Silver Slipper 7.—COLONIAL (Weber and Rush, mgrs.): The Minister's Daughters proved satisfactory to good houses 21-23. This closes regular season. A Spring season will open 9 with the Richard Buhler Stock co. in The Prisoner of Zenda.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Edward Harrigan in Old Lavender April 23; good business. Daniel Ryan's Stock co. 25-30. Plays: A Royal Lover, The Gilded Fool, The Great Ruby, Three Musketeers, Lost Paradise, Monte Cristo, Virginius, The Fatal Wedding; good business.—THE EMPIRE (T. F. Murray, mgr.): Hot Air Burlesquers 21-23; fine co.; excellent business.—ITEM: The chief officers of the local lodge of Eagles were the guests of the Hot Air Burlesquers at Empire 22, occupying two boxes.

FITCHBURG.—CUMINGS' THEATRE (Wallace and Henocksburg, lessees and mgrs.; J. R. Oldfield, res. mgr.): Herrmann April 20; mystified fair house. Earl of Pawtucket 22; splendid performance; big business. Reuben in New York 23; poor co.; poor house. When Johnny Comes Marching Home 25; good co.; fair house. Under Southern Skies 29 pleased packed house. Rentfrow's Pathfinders 27-30. Mrs. Wiggs of the Cabbage Patch 2. Sign of the Cross 3.

WORCESTER.—THEATRE (W. A. Drowne, res. mgr.): Ben Hur April 25-30; excellent performance and co.; fair business. Kellar 1. Joseph Jefferson 2. Maxine Elliott 3. John Drew 5.—FRANKLIN SQUARE THEATRE (J. Murphy, res. mgr.): Girls Will Be Girls 25-30; pleasing performance; very good business. Yon Yonson 1-6.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Lovers' Lane April 21; two fair houses; co. and play gave satisfaction. Herrmann 23; two interesting performances to light business. Myrkle-Harder co. in The Tide of Fortune 25-30 opened to fair and pleased audience. The Fays 2-7. The Silver Slipper 11.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): ITEMS: The local theatrical season is drawing to a close, the only attraction in sight being Robert O'Connor (local) 29, under direction of Webster Fire Department, as benefit.—Bookings are already being made for season 1905-06.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Parada (local) April 18-23; fair business. King Dodo 26 (canceled). Reuben in New York 29. Under Southern Skies 30. Daniel Ryan's Stock co. 2-7. Wizard of Oz 9. Clara Turner co. 10, 11. Chauncey Olcott in Terence 12.

TAUNTON.—THEATRE Cohn and Cross, mgrs.): Wizard of Oz April 22; large house; scenic effects great. Herrmann 25; good audience. Lovers' Lane 27; fair house. Earl of Pawtucket (benefit of E. S. Gurney) 28; large audience; excellent performance.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayers, res. mgr.): Mrs. Wiggs of the Cabbage Patch April 29. George Sidney in Busy Izzy 30. Sign of the Cross 2. Silver Slipper 3. Nance O'Neil (return) 4. Wizard of Oz 6.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Edward Harrigan in Old Lavender April 21; excellent performance; full house. More Than Queen 25; good house; performance excellent.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): The Governor's Son April 13; good business and co. An Aristocratic Tramp 15 canceled. The Cardinal 16 canceled. Higbee Comedy co. 18-20; fair business. Plays: Power of an Attorney, A Night Out, The Fighting Parson. Sousa's Band 20; matinee to S. R. O.; excellent attraction. Coon Hollow 21; fair house. Vogel's Minstrels 23; fair business. Howe's Moving Pictures 25; good attraction and business. First Imperial Marine Band of Germany 5. Happy Hooligan 12. Francis Wilson 19.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): John W. Vogel's Minstrels 21 pleased good house. Little Church Around the Corner 22; fairly pleased fair house. Rosella Knott in When Knighthood Was in Flower 25 pleased fair house. Howard-Dorset co. 26-30 opened 26 in The Golden Giant Mine to good house and satisfaction. Happy Hooligan 7. Viola Allen 10. Royal Slave 24. To Die at Dawn 27. Two Merry Tramps 28.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Stetson's U. T. C. April 23; good house; pleased. 'Way Down East 25; packed house; good co. The Little Homestead 12.—ITEM: Steinberg Brothers are now the lessees and managers of Steinberg's Grand Opera House, they having leased it from Julius Steinberg, formerly manager.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Edwin Holt in The Cardinal to full house April 21; excellent production. Down Mobile 25. Vogel's Minstrels 28.—JEFFERS' THEATRE (T. D. Bamford and Sam Marks, mgrs.): The Little Church Around the Corner to excellent business 18-20; good co. Wedded and Parted to good houses 21-24; very good co. The Parish Priest 25-27.

YPSILANTI.—OPERA HOUSE (F. E. Case, lessee and mgr.): The Little Church Around the Corner April 21 pleased full house. Romance of Coon Hollow 28. Stetson's U. T. C. 30. Walter Hixby co. 2-4. Legally Dead 6. Peck's Bad Boy 13.—ITEM: Manager Case is negotiating with E. O. Towne for the production of Other People's Money for next season.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): The Game Keeper April 15; fair house; good performance. 'Way Down East 26; packed house; receipts, $435; broke house record; creditable performance. Howe's Moving Pictures 28, 29. Little Homestead 11. Old Arkansaw 24. Legally Dead 30.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): A Chinese Honeymoon April 26; crowded house at advance prices. Shannons in Legally Dead 29. Vogel's Minstrels 5. Peck's Bad Boy 9. To Die at Dawn 14.—ITEM: Season here will not close until late in June.

GRAND RAPIDS.—MAJESTIC (L. Delamarter, mgr.): Hello, Bill opened April 24-27 to large business,

Frank Daniels and splendid co. presented The Office Boy 22 to packed house.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Frank Daniels in The Office Boy April 22; excellent performance; good house. A Chinese Honeymoon 25; fair co.; good business. Lyman Twins in At the Races 26; fair co.; light business. Happy Hooligan 5.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): The Cardinal April 22; fair business; good co. Vogel's Minstrels drew good house and gave satisfaction 26. Down Mobile 27. Royal Imperial Band 3. Two Merry Tramps 6.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Howard-Dorset co, April 18-23; good business and satisfaction. Plays: An Innocent Sinner, The Man from Mexico, Prince of Patches, Lady Nell, Eagle's Nest. Wilbur-Higby co, 28-30.

MINNESOTA.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Griebel, Jr., mgr.): The Lighthouse Robbery April 22 canceled. The Two Vagabonds (local) 25; fair house; co. good. Columbia Comic Opera co. 2. As You Like It 4. Erik of Sweden 14. Pabst Milwaukee German Theatre co. June 12, 13.——ITEM: The Two Vagabonds was given by amateurs of Faribault, Minn. The costumes and chorus of co. were fine.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Our New Minister April 18; splendid performance to good business. The Lighthouse Robbery 21 canceled. Shipman's As You Like It 2, under auspices of local Elks; large advance sale. Al. H. Wilson 9.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Local Amateur co. April 18, 19 in Two Vagabonds to good business; good satisfaction. Al. H. Wilson in Prince of Tatters 11. Sanford Stock co. 23-29.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Jack Hoeffler Stock co. April 18-23; good business; strong acting co.; fine specialties. Plays: Police Secrets, Grand Ruby, Prince of Liars, A Country Girl, Camille, East Lynne. A Devil's Lane 27.

MISSISSIPPI.

NATCHEZ.—BAKER-GRAND (Clark and Gardener, mgrs.): Joseph Jefferson in Rip Van Winkle April 18; co. superb; Mr. Jefferson is certainly wonderfully strong and active in the title character, and the treat was appreciated by people here; business, $1,845.50. Miller-Bryan co, 19-23; co. good; business fairly good entire stay. Marie Cahill 25; date will be the last booked for several weeks.

PORT GIBSON.—OPERA HOUSE (Davidson and Fisher, lessees and mgrs.): Jack C. Taylor Stock co. 30-June 4.——ITEM: Davidson and Fisher took charge of the house April 15, succeeding N. L. Hackett and Co. The new firm will keep the house open for Summer attractions.

JACKSON.—THE CENTURY (F. T. Raiford, mgr.): Joseph Jefferson in The Rivals April 14; receipts, $1,950. Governor Bob Taylor 26. The Payton Sisters 27-30.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Joplin Choral Club April 19; large audience. Ben Hendricks in Erik of Sweden 23; good business; pleased. Holden Brothers' Comedy co. 24-27 opened to good business. Billy Kersands 28. The Billionaires 29. Maloney's Wedding 1. Franklin Stock co. 2-7.——ITEM: Lake Side Park Theatre opens 1. Various stock cos. will play engagements during the Summer season. Grand Falls Park Theatre will be opened by the Stater Madison Square Theatre co.

LOUISIANA.—PARKS' THEATRE (Druey Parks, mgr.): Gay Stock co. in My Jim, Bread of Coin, Slaves of Russia, Another's Revenge, Wicked London, Gambler, Papa's Boy; big business; very creditable work for its kind. Dodge and Bowman Amusement co. 2, 3.

MARSHALL.—OPERA HOUSE (William Striker, mgr.): Ole Olson April 18; small house; poor performance. Irving French co, 28-30.——ITEM: Manager William Striker has sold his lease to his brother, Benjamin Striker. The former will go to St. Louis to accept a World's Fair position.

NEVADA.—MOORE'S THEATRE (Tyler and Hopkins, mgrs.): Castleton Opera co, April 18; co. and business unsatisfactory. Breckenridge Stock co. 2-7. ——ITEM: Castleton Opera co. was here in the city week of 18, at which time co. reorganized.

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): The Gamekeeper April 21-23; nice business. The Silver Slipper 24, 25. Charles B. Hanford in Merchant of Venice 4, 5. Field's Minstrels 7, 8. Grace George 13, 14. Kersands' Minstrels 15, 16. Girl from Dixie 22, 23. McFadden's Flats 27, 28. Rogers Brothers 29, 30.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): The Silver Slipper April 21; delightful performance; good house. Charles B. Hanford in Richard III 3.

HELENA.—THEATRE (F. W. Agat, mgr.): Blanche Walsh in Resurrection April 20 to S. R. O.; pleased. Silver Slipper 23 to S. R. O.; excellent performance.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Blanche Walsh in Resurrection April 21; large and delighted audience; excellent performance.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Rogers Brothers April 19 to enormous business in beastly weather; well pleased. Si Plunkard 26, 27. E. J. Blunkall co. 29, 30. Richard Mansfield 5. Holden Comedy co. 9-11. Maude Adams 13.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): The New Minister April 21; third return engagement; good house (raining hard); excellent performance. Human Hearts 29. Shamus O'Brien 6.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Human Hearts 5. Georgia Minstrels 16.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): New Orleans Concert co. April 25 pleased small audience. Was She to Blame 3.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Shamus O'Brien 7. Georgia Minstrels 17.

NEBRASKA CITY.—OVERLAND THEATRE (Clarence Clagett, mgr.): Si Plunkard April 28.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Under Southern Skies April 20 pleased good house. David Harum 21; fair house. When Johnny Comes Marching Home 22; good business. Girls Will Be Girls 23; fair house. Brindamour (magician) 25, 26 pleased light houses. Mrs. Wiggs of the Cabbage Patch 30. Busy Izzy 2. An American Hobo 3. The Silver Slipper 4. Wizard of Oz 5.—— PARK THEATRE (John Stiles, mgr.): The Gambler's Crime 21-23 to good business.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): The Hanlons in Superba April 21; fair business; pleased. David Harum amused fair house 22. Mrs. Wiggs of Cabbage Patch 25; enjoyable performance; medium house. John Drew in The Second in Command 26; fair house. George Sidney in Busy Izzy 27; medium house; best of satisfaction. Lulu Glaser 28. The Silver Slipper 2. The Wizard of Oz 3. An American Hobo 5.

NASHUA.—THEATRE (A. H. Davis, mgr.): David Harum April 20; good performance; fair receipts. Under Southern Skies to good houses, matinee and evening 21. Professor Napoleon (local) 22, 23; small house. Side Tracked to fair house 25. Brindamour (magician) 27; small house; good performance. Alvin Joslin 2. Girls Will Be Girls 4.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Season of Aubrey Stock co. closed April 23 with Lost in New York. Season did not turn out as well as expected. I am afraid the good old days of repertoire cos. are done here. The people are taking to melodrama and vaudeville. Trespian Dramatic Club presented Sweet Lavender 25-27 for hospital benefit; club new, but gives indications of being very successful. Ezra Kendall in The Vinegar Buyer 28 to good house. Feuburg Stock co. 2-5, 7. Joseph Jefferson 6. With the exception of two or three amateur performances, this closes season here. ——STATE STREET THEATRE (I. C. Mishler, mgr.): Shadows of a Great City 21-23; fair business. Tangled Relations 25-27; fair houses; performance fair. Buster Brown 2-4. Wayward Son 5-7. Wedded and Parted 9-11.——ITEMS: George Holcomb, the press agent for the State Street Theatre, was thrown from an automobile 24, receiving injuries from which he died.—Lew Kafen returned home 25 after a long season with Lost River. He goes with Carl Haswin next season in The Silver King.—Barnum-Bailey Circus 6.

ALBERT C. D. WILSON.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Marie Dressler Vaudeville co. April 18-23; excellent performance; fair business. Fay Davis in Whitewashing Julia 26; very good performance; splendid business in spite of heavy storm. Queen of the White Slaves 29; very good melodrama; capacity business at two performances. Joshua Whitcomb 29, 30. Robert Whittier in Tangled Relations 3, 4. Grace Von Studdiford in The Red Feather 5-7. Marie Wainwright 10. Shadows of a Great City 12, 13. Mrs. Leslie Carter 14. Irene Myers co. 16-21. Show Girl 23.——SAVOY THEATRE (Huntley and Moore, mgrs.): Hutley-Moore Stock co. presented Nell Gwynne April 18-23 to fair business. Revival of Uncle Tom's Cabin 25-30.

PATERSON.—OPERA HOUSE (John J. Goetschius, mgr.): Corse Payton Comedy co. April 25-30; good co. to capacity. Plays: The Wall Street Merchant, Rosedale, Davy Crockett, Harbor Lights, Beautiful Slave, Resurrection, East Lynne, Robert Emmett, The Trial of Sin, Wealth and Poverty, The Black Ruby, Byrne Brothers' Eight Bells 2-4. Joseph Jefferson 7 in Rip Van Winkle, Cricket on the Hearth, Lend Me Five Shillings.

HOBOKEN.—LYRIC THEATRE (H. P. Souller, mgr.): Grant S. Riggs, bus. mgr.): The Peddler opened to big business April 21-23; co. excellent. To Die at Dawn 24-27; S. R. O.; co. competent. Miss Elsie Creecy interprets the leading role and is very effective, and good work is done by Master Leo Nadel as Jerry Tadly. Muggs' Landing 28-30. Shadows of a Great City 4.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Cook and Church Stock co. April 18-23. Plays: An Actor's Romance, American Dollars, East Lynne, Gypsy Jack, The Power of Love, The Dice of Death, A Rough Rider's Romance, Romeo and Juliet; fair co. and business. Charles K. Champlin stock co. 2-7.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): For Her Baby's Sake April 23; small house; good performance. Archie Boyd in Uncle Josh 28. Brandon-Evans Stock co. 2-7. Grace Van Studdiford Opera co. in The Red Feather 4. Girls Will Be Girls (return) 11. An American Gentleman 14.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): For Her Baby's Sake April 20; good performance and house. Henry Extravaganza co. 2. Duncan Clark's Lady Minstrels 5.——ITEM: Charles K. Champlin, of the successful Champlin Stock co., was a caller 27.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): For Her Baby's Sake April 13; good co.; fair house.——ITEM: Madge Vincent and Roberta Roberts, of The Maid and the Mummy co., are visiting friends here.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): N. C. Goodwin in A Gilded Fool attracted good house April 27; performance good. Warde and James 29. Marie Wainwright 30. E. H. Sothern 6.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Sign of the Cross April 21-23; fair business. Ralph Stuart in By Right of Sword gave good performances to average attendance 25-27. In Old Kentucky 28-30. David Harum 2-4. The Beauty Doctor 5-7.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Mrs. Jack proved an enjoyable selection for the stock co. 25-30, and was well attended. Pawn Ticket 210 2-7.——ITEMS: Lyceum Theatre was destroyed by fire of unknown origin 26. The theatre was owned and built by John Dunfee in 1898. H. R. Jacobs, A. A. Graff, and John W. Isham were at different periods managers of the house and it was known as Isham's Theatre during the latter's term. M. S. Robinson has been manager for the past two seasons. It was run as a vaudeville house generally. The loss is estimated at $20,000. It will probably not be rebuilt, as it has not been a paying investment.—Edward M. Woodworth, the Bastable treasurer, leaves 30 and returns to Rochester, where he expects to remain next season.—Ringling Brothers' Circus is billed for 17. E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): May Fiske co. played its initial engagement here April 18-23 (except 20) to crowded houses twice daily and gave best of satisfaction; patronage has been so great that engagement has been extended 25-27. The star is a charming little woman and does clever work. Her co. is nicely balanced. Mrs. Leslie Carter and a splendid co. presented Du Barry 20 to capacity house composed of wealth and fashion of city. The Country Girl 26 canceled. Nat C. Goodwin co. 30. E. H. Sothern May 4. Muggs' Landing 5. The Eternal City 6. In Old Kentucky 7.——ITEMS: May Fiske was taken suddenly ill and was unable to appear 22, being threatened with appendicitis. Though by no means a well woman, she is bravely filling out the banlance of her engagement here.—The Count and Baron Magri attended the Elks' banquet 19. Both are enthusiastic wearers of the antlers.—Winthrop G. Snelling, manager of the Quincy Adams Sawyer co, passed through here 19, on his way to Boston. He reports a good season.—With the May Fiske co. were George H. Rexford and Herbert Q. Emery, two well liked players who have personal friends here. GEORGE C. MOON.

ELMIRA.—ITEMS: A large force of workmen is engaged in removing the debris of the burned Lyceum Theatre, and it is expected the rebuilding of the playhouse will be started by 9.—Insurance has also been adjusted on the Auditorium, and it is probable that that theatre will be rebuilt directly.—Extensive alterations are being made to Rorick's Theatre, preparatory to its opening 23. The stage is being greatly enlarged and a number of additional boxes added to the auditorium. Altogether the seating capacity will be increased fully two hundred.—The Clark Opera House, Kanona, N. Y., J. P. Kearney, manager, was damaged by fire April 26 to the extent of $10,000. This is the fifth theatre to be destroyed by fire within sixty miles of Elmira in four months.—Lawrence J. Anhalt, of this city, is to be general representative of the several cos. put out by the Bostonians next season.—Dan Quinlan, of Quinlan and Wall's Minstrels, has reopened his headquarters here and has commenced active arrangements for the opening of that organization in August.—Sautelle's Circus opens the local arena season 4.—An entirely new street front is being added to the Rialto Theatre, Elmira's vaudeville house. It will be a handsome addition to that cosy playhouse. J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): In Old Kentucky April 25-27; business excellent; co. deserves commendation for their efforts. Ralph Stuart headed fine organization 28-30 in By Right of Sword, and critical audiences were highly pleased. The Beauty Doctor (return) 2-4. David Harum 5-7.——BAKER THEATRE (John E. Boyle, mgr.): Davis-Boyle Stock co. in The Man-o'-Warsman 25-30 was greeted by large audiences; Emmet C. King, the new leading man, gave an admirable interpretation of Captain Jack Conway. Maud Edna Hall proved her merit as a painstaking actress. Beware of Men 2-7. ——COOK OPERA HOUSE (W. B. McCallum, mgr.): Two Orphans was magnet that drew large houses 25-30. The stock co, without exception were "all there." The Parish Priest 2-7.——LYCEUM THEATRE (M. E. Wolff, mgr.): Polly Primrose, with Adelaide Thurston, delighted fine attendance 25. Nat C. Goodwin in The Gilded Fool 26; good house. E. H. Sothern in The Proud Prince 7. J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Mordant-Humphrey co. produced Miss Hobbs April 25 to fair business. It was intended to give Parsifal for the week opening May 2, but different plans have been made and the co. will close its engagement here 30.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Beauty Doctor was the attraction 25-27, and her patients numbered among the thousands, who were delighted with the performance. Henrietta Lee was the attractive physician. Mollie Egbert is an expert at club swinging, and the front rows were filled with admirers. The chorus was large, with well trained voices, pretty costumes, etc. The comedians were up to date, and the entire show is a winner. The King of Detectives 28-30. E. H. Sothern in The Crown Prince 2. CHARLES N. PHELPS.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): The King of Detectives April 25-27; satisfactory business. E. H. Sothern 3. Chauncey Olcott 6, 7.——LYCEUM THEATRE (R. H. Keller, mgr.): Mrs. Leslie Carter in Du Barry 19 delighted capacity. The Missouri Girl 20; good house. Katherine Rober co 25-30 in The Clemenceau Case, Kathleen Mavourneen, Will He Divorce Her, For Her Mother's Honor, Sapho, Cinderella, A Soldier of the Empire, Roxana's Claim, Camille, Hamlet, A Girl from Montana, pleased good audiences. Mortimer Snow Stock co. opens the Summer season 2 with Men and Women, to be followed by The Three Musketeers 9.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Terry McGovern in The Bowery After Dark April 15, 16; large audiences; seemed to please. Mrs. Leslie Carter in Du Barry 21 to 2,000 persons; excellent performance. Nat C. Goodwin in A Gilded Fool 28; large audience; excellent performance. Marie Wainwright in Twelfth Night 2.——ITEM: A matinee was advertised for Mrs. Leslie Carter, but it was impossible to get the scenery to Utica in time and about 900 persons who had purchased tickets in advance were refunded their money.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Frankie Carpenter co. closed April 11-16, playing last half of week The Drunkard's Daughter, From Poverty to Riches, Foxy Teddie, An American Princess, The Garrison Girl, Pawn Ticket 210; good performances; good attendance. The Volunteer Organist 23; good performance to large house. Zephra (local) 28-30. Chauncey Olcott in Terence B. Keystone Dramatic co. 2-7 (except 3). Mrs. Leslie Carter 20.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Gorton's Minstrels April 23; fine performance; big house; receipts $196.25. Williams' Moving Pictures and specialty co. 30; Hook and Ladder co. benefit.——ITEM: Edwin N. Hoyt, late of Shipman's attractions, who is now visiting in Marion, near this village, produced Othello 22 in that place, assisted by local talent and Mrs. Hoyt, for the benefit of the Marion College. It was a great success and will be repeated.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Fenberg Stock co, April 19-23 closed with A Sister's Revenge, A Silver Dagger, Beware of Men, A Young Heiress, Tracy the Bandit to good business. A Country Girl 25; good co.; large audience. The Chimes of Normandy (local) 26, 27, under direction of C. E. Macomber, eclipsed all previous efforts; good attendance. Virginia Harned 29. Corse Payton's Comedy co. 2-7. Bennett-Moulton co. 16-21.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): Nat C. Goodwin in A Gilded Fool April 21; excellent attraction to S. R. O. Dilger-Cornell co. 25-30 (except 26) opened to good business; co. good. Plays: The Princess of Patches, The Minister's Brother, Enemies for Life, Dice of Death, A Great and Only Resurrection, A True Kentuckian. Mrs. Leslie Carter in Du Barry 26 pleased large audience. The Chinese Honeymoon 5. To Die at Dawn 7.

BINGHAMTON.—STONE OPERA HOUSE (J. F. E. Clark, mgr.): Joshua Whitcomb April 21; attracted good attendance. The Country Girl 22; large house; excellent satisfaction. Nat C. Goodwin in The Gilded Fool 23; enthusiastically received by crowded audience. Lewis Morrison in Faust 25; good business. Adelaide Thurston 27; fair house. Columbia (local, benefit Home for Aged Women) 28, 29. Culhane, Chase and Weston's Minstrels 30. To Die at Dawn 2. Marie Wainwright 3.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Volunteer Organist April 21; good business and performance. Wealth and Poverty 23; fine business; pleasing performance. Fenberg Stock co. opened 25-30 with A Man of Mystery to crowded house. Other plays: On the Stroke of Twelve, A Silver Dagger, The Red Cross Nurse, A Woman's Honor, A Young Heiress, A Sister's Revenge, Beware of Men, Tracy the Bandit; co. good. May Fiske co. 2-7 (except 5). Chauncey Olcott 5.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Gorton's Minstrels April 20; fair business. Professor's Love Story 23; fair business. American Vitagraph co. 24; packed house. Himmelein Stock co. 25-30. Sultan's Daughter 25; packed house. Hearts of the Blue Ridge 26; good business. American Vitagraph co. 31. Dilger-Cornell Stock co. 2-7.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Josselyn's Congress of Nations April 27, 28; fair business. Clara Turner Stock co. 2-7. Plays: A Soldier in Petticoats, A Little Vagrant, The Price of Sin, The Sapphire, Why Men Tempt Women, Midnight in Chinatown, Queen of the Arena, The Tide of Life. Chauncey Olcott in Terrence 9.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Murray and Mackey co. April 25-30 pleased good houses. Plays: Blue Grass of Old Kentucky, His Mother's Sin, Just Before Dawn, Captain Herne, U. S. A.: The Younger Brothers, The Power of the Church, The Defaulter, The Exile, Reuben in New York 11.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Adelaide Thurston in Polly Primrose April 26; good performance to S. R. O. Gorton's Minstrels pleased fair house 27. Robert B. Mantell in The Light of Other Days 28. Royer Brothers in Next Door 4. The Beauty Doctor 10. Reuben in New York 12. The Runaways 18.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): The Beauty Doctor April 23; good house and co.; satisfaction; will play return date 30. A Country Girl 26. Nat C. Goodwin in A Gilded Fool 29. In Old Kentucky 3. Girls Will Be Girls (ushers' benefit) 6.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Nat C. Goodwin in A Gilded Fool April 22; packed house. Robert B. Mantell drew capacity in The Light of Other Days 23; support excellent. A Chinese Honeymoon 6. The Runaways 14.

NEW ROCHELLE.—THEATRE (D. F. O'Connor, mgr.): John Drew in Second in Command April 21; very large audience; delighted. Virginia Harned in Iris 25; fair business pleased. Robert Grau's All Star Vaudeville 30.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Robert B. Mantell April 25; big house; pleased. The Chinese Honeymoon 7. The Beauty Doctor (return) 11. Dilger-Cornell co. 16-21.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Beauty Doctor April 21 pleased good house. Louis James and Frederick Warde in Macbeth 28.——ITEM: Sig. Sautelle's Circus April 30 to fair crowd.

NORTH CAROLINA.

RALEIGH.—MONUMENTAL THEATRE (J. Sherwood Upchurch, mgr.): Polk Miller April 26 to large and delighted audience. Kilties' Band 29.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): Ferguson Stock co April 18-23; popular prices; good houses pleased.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elburg, local mgr.): Kilties Band April 26 to poor business; music good.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): Kilties' Band April 27.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Elijah (local) April 20, 21; favorably received by large audiences. Thoroughbred Tramp 22; poor co.; fair business. Blanche Walsh in The Resurrection 23; excellent performance and business. White Mahatma 24; clever performance; appreciative audience. Stetson's U. T. C. 25; co. very ordinary; fair business. Silver Slipper 27. Madame Schumann-Heink 4. Charles B. Hanford 11.——ITEM: Blanche Walsh and her co. will close their season in Duluth April 30, leaving direct for New York city May 1.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): A Thoroughbred Tramp April 23 to topheavy house; fair performance. Resurrection, presented by Blanche Walsh and co. to fair business 25; excellent presentation. Stetson's U. T. C. 27. Silver Slipper 30. Schumann-Heink 3. Beggar Student Opera co. 9-14.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): Charles B. Hanford 10.——ITEM: The Hanford engagement will in all probability close the season here.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Ward and Wade's Minstrels April 18; fair house and entertainment. U. T. C. 20; full house. The Game Keeper 3. Charles B. Hanford 9.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Bods, gen. mgr.; G. C. Miller, bus.-mgr.): The Runaways April 21; fair performance; pleased good house. Francis Wilson 23; Mr. Wilson was unable to appear at matinee, but played evening; great co. and production, but only fairly well received by moderate houses. Annie Russell in Mice and Men 26; beautiful comedy; splendidly played; audience very appreciative; business good. Sousa 27, matinee; fine programme played in usual stirring Sousa style; business poor. Quincy Adams Sawyer (return) 27. Maude Adams 6.——PARK THEATRE (G. P. Burrows, mgr.): The Governor's Son April 21-23; strong offering to capacity business. Blue Jeans 25-27; this everlasting success presented by good co. to usual large business. Denver Express 28-30.——ITEM: Henry Ellsworth in his great presentation of Oberammergau at Victoria Theatre 20, matinee and evening, broke all records in this city for platform entertainments, receipts being $1,600. LUCIEN A. SOWARD.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Sun Minstrels April 26; good performance; fair business.——ITEMS: Billie S. Clifford, the comedian, was here for a few days this week en route from New Orleans to New York. He came on business connected with his new theatre he is preparing to build, the plans of which are here.—Fred Russell, of the Sun Minstrels, was entertained by Addie Herman while here. Mr. Russell has signed with John Vogel's Minstrels for next season. WILLIAM H. McGOWN.

NILES.—VERBECK THEATRE (George H. Verbeck, gen. mgr.; Rollin M. Haun, local mgr.): Hi Henry's Minstrels April 19; excellent co. and performance; S. R. O. David the Shepherd Boy (local) 22 to S. R. O. Cutter and Williams Stock co. 25-30 opened to very good business. Othello, with Harry [illegible]rton, 4. Thelma 9.——ITEMS: The play Othello is for the ushers' benefit for their season's work. This fact alone will draw packed house, baring the actors' reputation.—Manager Williams, of the Cutter and Williams co., extended an invitation to the Elks Lodge to attend the show A Sleeping City 29. They will go in a body.—Niles is one of Hi Henry's favorite towns. He played here in the old theatre nineteen years ago.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): York State Folks April 23; business good; co. excellent. The Heart of Maryland 25; fine co.; poor house. Mrs. Leslie Carter in Du Barry 29.—— GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Wedded and Parted 25-27 pleased fair business. The Governor's Son 28-30. Man from Sweden 2-4. Circuses: Walter L. Main 10. Barnum and Bailey 24.—— ITEM: Glenwood White, of Akron, the past year with Lincoln J. Carter's Fast Mail, has accepted an offer as assistant stage-manager with an acting part with the Vaughan Glaser Stock co. of Cleveland.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): Cutter-Williams co. April 18-23; good business all week; satisfaction. Plays: A Man of Mystery, In the Rogue's Gallery, Dr. Jekyll and Mr. Hyde, In the Eyes of the World, Camille, Little Red Riding Hood. The Heart of Maryland 28; good audience; fine co., which scored a hit in the play, which was well received. Wilbur-Mack Stock co. 2-6.—— ITEMS: Local season is about closed.—R. W. Elliott, former manager of the local house, now has his new hotel open for business.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): German Theatre Stock co. of Cincinnati April 21; small business. Arthur Dunn in The Runaways 22; good house; pleased. Joseph Jefferson in Rip Van Winkle and The Rivals 23; good performances; medium houses. James K. Hackett in The Crown Prince 26; fair house; fine performance. James Boys in Missouri 27; fair business. The Moonshiner's Daughter 30. Barney Gilmore 14. Deserted at the Altar 19.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Nat C. Goodwin in A Gilded Fool to S. R. O. April 15; co. fair. Katzenjammer Kids 16 failed to appear. Hi Henry's Minstrels 18; fair house; did not please. Tim Murphy 22. Marie Wainwright 25; excellent performances. York State Folks 25; fair attendance; good co. Mrs. Leslie Carter 28.——ITEM: Ringling's Circus May 12.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Marie Wainwright in Twelfth Night April 21; audience disappointed in Miss Wainwright; perhaps she would have been appreciated in some other bill. Hon. Simon Wolf, of Washington, D. C., 28. Sun's Minstrels 30. New York Operatic co 2.

CARROLLTON.—GRAND OPERA HOUSE (J. Kemerers, mgrs.): Russell's Comedians April 21-23

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canceled by Grand management on account of poor production and worse cast. Al. Reed 9.——ITEM: The management, in order to please their crowded house patrons, have decided to cancel all bookings of inferior cos. in the future.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): The Heart of Maryland April 23 pleased two large audiences. Quincy Adams Sawyer 26; business and co. good. The Crown Prince 27. Mice and Men 28. The James Boys in Missouri 29. Du Barry 2. Dockstader's Minstrels 3. The Runaways 4.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Othello April 26; good and well pleased house; good co.——ITEM: Numerous citizens are endeavoring to have Professor Galvani give another exhibition of hypnotism in this city, and he probably will do so about May 11.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Tim Murphy in A Bachelor's Romance April 21; representative audience; highly pleased. Twelfth Night 22; good audience appreciated splendid acting of Marie Wainwright. York State Folks 26; play well rendered and delighted moderate house. Grand Army Band Concert (local) 29.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Buster Brown April 21; capacity; excellent performance. Julia Marlowe in When Knighthood Was in Flower 22; big business; strong co. Lewis Morrison in Faust 23; pleasing performance; excellent business. Operatic Carnival (local) 28-30. Marie Wainwright 5. Mrs. Leslie Carter 10.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Emma Bunting co. 18-23; good attraction; big business. Plays last part of week: The Lights of Gotham, The Lady from Laramie, To Be Buried Alive, A Daughter of the South. Irene Meyer's co. 25-30; strong co.; big business. Plays: On the Stroke of Twelve, A Great Temptation, The Heart of Colorado, The Counterfeiters, The Little Brigadier. Kennedy co. 2-7.——DIXIE (D. D. Sears, mgr.): Corse Payton co. 18-23; first-class attraction; big business. Plays last part of week: The Lost Paradise, Denise, Thelma, Over the Hills to the Poor House, Woman's Temptation, An American Gentleman 28-30.——ITEM: The Dixie will start its Summer run of light operas 2. Last season the venture proved very successful, both from an artistic and financial standpoint.

HARRISBURG.—NEW LYCEUM THEATRE (Reis and Appell, owners; Joseph Frank, local mgr.): Kara Kendall in The Vinegar Buyer April 25; fair attendance. Mildred Holland in The Triumph of an Empress 26; fair audience. Fay Davis in Whitewashing Julia 28; small audience; co. deserved better results. Mrs. Leslie Carter in Du Barry 6. The Heart of Maryland 7.——GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): James Kennedy co. closed week of profitable business 23. Plays: Sheridan Keene, Detective, Rosedale, True Irish Gentleman, The Heart of Virginia, The Poisoned Dagger, Resurrection, Wilbur-Kerwin Opera co. opened to good house 18-23 and business has continued good. Operas: La Mascotte, Girofle-Girofla, Said Pasha, Chimes of Normandy, The Grand Duchess, Fra Diavolo, The Two Vagabonds, Bohemian Girl, Olivette.

PITTSTON.—BROAD STREE TTHEATRE (H. J. Sinclair, res. mgr.): Lewis Morrison in Faust April 21; large and delighted audience. Buster Brown 22; excellent co. and performance; fair business. Richard Nesmith in Joshua Whitcomb 23 deserved better business. Marie Wainwright in Twelfth Night 4. Frolicsome Yankeeland 5-7.——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Irene Myers (return) 18-25 presented last half of week: Man to Man, On the Stroke of Twelve, The Two Orphans, King of Detectives, War on Women, The Counterfeiters; fair co.; good specialties; business good.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): George W. Monroe in My Aunt Bridget April 23 to light attendance. Louis James and Frederick Warde in Macbeth 26; excellent co. to fair business. Dockstader's Minstrels 7.——MAJESTIC THEATRE (William J. Bell, mgr.): Harry Beresford in The Professor's Love Story 21; good co. to light business. For Her Children's Sake 22, 23; good co. to fair patronage. In the Shadow of the Gallows 25, 26; small audiences. Mrs. Leslie Carter in Du Barry 27; capacity; about three hundred ladies bought seats for family circle; audience well pleased. East Lynne 2-4.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): A Break for Liberty, with fair co., did medium business April 22. A Moonshiner's Daughter 25 failed to appear. Royal Lilliputians in Gulliver's Travels pleased good audience 26. Franklin and Marshall College Glee Club 27 attracted large house. Eight Bells pleased large audience 28. Mildred Holland 29. Ezra Kendall 30.——ITEM: Bids for the building of the new Fulton Opera House were opened 25 and the contract was awarded to Joseph P. Breneman, of this city, the architect, C. Emlen Urban, being also a resident of this place.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, mgr.): Metropolitan Burlesquers April 21; fair business; fair co. Mildred Holland in The Triumph of an Empress 23; fair business; good performance. New Eight Bells 25; good performance to S. R. O. Van Dyke-Eaton co. 26-30 opened in Under Sealed Orders and gave a good performance to big business. Other play: Faust. James K. Hackett in The Proud Prince 29. Mrs. Leslie Carter in Du Barry 4. The Heart of Maryland 5. Howe's Moving Pictures 6.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Robert B. Mantell and good co. in The Light of Other Days April 19 pleased full house. Alice in Wonderland (local) 22, 23; large business. Reisenauer, pianist, 25; large and fashionable audience. Hi Henry's Minstrels 26; S. R. O.; pleased. Marie Wainwright in Twelfth Night 28 delighted full house. A Chinese Honeymoon 30.——ITEM: Meta Rogers, a Warren girl, who is playing a prominent part with Miss Wainwright's co., was very warmly received by her many friends here.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Howe's Moving Pictures April 15, 16; large audiences; pleased. Julia Marlowe in When Knighthood Was in Flower 21; excellent satisfaction; large and fashionable audience. Eduard Waldmann in Dr. Jekyll and Mr. Hyde 25; medium business. Mugg's Landing 23; two performances; good business; good performance. Show Girl (return) 26; large audience; fine co. and performance. Ezra Kendall (Ushers' Benefit) 27; full house; delighted audience. Red Feather 3. American Gentleman 4.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, mgr.): Metropolitan Burlesquers April 22; medium house; poor performance. Lost River 23; large attendance. Mildred Holland 25; big business; pleasing attraction. Eight Bells 26; good patronage. Van Dyke-Eaton co. 27 produced Under Sealed Orders and Across the Desert to fair attendance. James K. Hackett 29 to S. R. O. Annie Russell 30. Thelma 2. Leslie Carter 5. Heart of Maryland 6.

READING.—TEMPLE THEATRE (Uly S. Hill, mgr.): Hearts of Oak April 18; performance and house good. Buster Brown amused large house 23. Kilpatrick and Bumstons presented good performance of Joshua Whitcomb to large house 26.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Foxy Grandpa 16. Julia Marlowe in When Knighthood Was in Flower 20. The Show Girl 21-23. Eduard Waldmann in Dr. Jekyll and Mr. Hyde 25. Ezra Kendall in The Vinegar Buyer 26. Alfred Reisenauer in piano recital 27.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Joshua Simpkins April 14 pleased fair business. New Henry Burlesquers 21; very ordinary performance; fair business. Dickinson College Musical Clubs 23 pleased good business. Metropolitan Burlesquers 26; fair performance and business. A Life's Mistake 27.——ITEM: Percy Karper left 23 for Baraboo, Wis., to join Gollmer Brothers' Railroad Circus Band.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): The Moonshiner's Daughter April 22; splendid performance; good business. Eduard Waldmann in Dr. Jekyll and Mr. Hyde 30. County Fair 14.——COLONIAL THEATRE (George S. Challis, mgr.): Mildred Holland 20; excellent performance; good business. Alberta Gallatin in Ghosts 21; good performance; fair house. Hadley's Moving Pictures 29. Heart of Maryland 2.

BEAVER FALLS.—LYCEUM THEATRE (S. Hannaver, mgr.): Mildred Holland April 15; co. and business good. Show Girl 16; good co.; S. R. O. Van Dyke-Eaton co. 18-26 opened in Under Sealed Orders; co. good; packed house. Other plays: Carmen, Faust, A Lone Heart, Three Musketeers, Across the Desert, Don Caesar De Bazan. Alberta Gallatin 30. Othello 3. Monte Cristo 7.——ITEM: Walter L. Main's Shows 26.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Tim Murphy in A Bachelor's Romance April 23; good performance; topheavy house. Marie Wainwright in Twelfth Night 26; good co.; fair house. The Heart of Maryland 27; very good performance; poor business.——ITEM: Walter L. Main's Circus opened the season here April 25 to crowded tents; performance good.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): A Country Girl April 20; fine performance; good co.; pleased large audience. Boston Festival Orchestra 21 pleased large audience; fine organization. Culhane, Chase and Weston's Minstrels 23; two performances to fair audiences; poor co. Ten Nights in a Bar Room 26 canceled. George Munroe 22 pleased fair audience. Mrs. Leslie Carter 7.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Lewis Morrison in Faust April 22; very good co. and performance; S. R. O. Louis James and Frederick Warde in Macbeth 30. Marie Wainwright 6. Heart of Maryland 10.——GRAND OPERA HOUSE (Harry Brown, mgr.): Wilber Opera co. 18-23; fair co.; big business. James Kennedy co. 25-30; good co.; big business. Irene Meyers 2-7.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Show Girl April 13 greatly pleased large house. Quincy Adams Sawyer (return) 21; two large and well pleased houses. Hi Henry 22; large and appreciative audience. Wilbur-Mack co. 25-30; small business; poor co. Opening plays: Under A Shadow, A Gay Bachelor, Grit. Ghosts 2. Kellar 7. McCann Stock co. 12-14.

LEHIGHTON.—OPERA HOUSE (Hauk and Keat, mgrs.): Arion Band (local) April 21; large house. European Specialty co. 26; good house; poor co. Welsh Brothers' Circus 7.——ITEMS: Local order F. O. E. were presented with a large goat by Train Dispatcher R. F. Gould.—Lowry Brothers' Shows were unable to pitch tent at Weatherly on account of snowstorm 19.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): International Vaudevilles April 20; pleasing performance to good business. Alvin Theatre Dramatic co. in East Lynne and The Old Vermont Farm 22, 23; fair performances to fair houses. Alberta Gallatin in Ghosts 25; most artistic performance of season; large house.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Moonshiner's Daughter April 14; good co.; fair house. W. H. Meyer's co. 25-30; good performances and co.; fair business. Plays first half of week: Through the Breakers, The Moonshiners, For Our Sake. Dumont's Minstrels (Elks' Benefit) 26.——ITEM: Lowrey Brothers' Circus 25; good business.

NORRISTOWN.—GRAND OPERA HOUSE (C. J. Carpenter, res. mgr.): Mamie Fleming co. closed successful week's business April 23. Vernon Stock co. 25-29. Plays: The Strange Adventures of Miss Brown, Faust, East Lynne; good business. Joshua Whitcomb, with Archie Boyd, 27; fair business; good co. Mildred Holland in The Triumph of an Empress 2.

TITUSVILLE.—VERBECK THEATRE (T. L. Hobart, mgr.): Hi Henry's Minstrels April 25; S. R. O.; clean, pleasing performance. Mr. Henry being a favorite here, the entire co. were banquetted by the local Aerie of Eagles.——ITEM: Jack Stafford, late local manager Verbeck, now manager at Oil City, Pa., was married here April 27 to Mabel Brown.

RHODE ISLAND.

PAWTUCKET.—NEW PAWTUCKET THEATRE (Albert Lando, mgr.): Stock co. in Faust April 25-30 to S. R. O. It was Edward Archer's initial bow, also his reappearance as leading man, and he received quite an ovation. Albert Lando, Isetta Jewell, Rollo Lloyd, and Ernest Stone were all excellent. Stranglers of Paris 2-7. New Pawtucket Theatre is under new management, Albert Lando, lessee and manager; James E. McElroy, treasurer. Frank Wilson Thomas (late member of Pawtucket Stock) was quietly married to Ethel May Pierce, Tuesday, April 26, and will reside in New Bedford, Mass., where Mr. Thomas will appear in stock.——KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Arrah Na Pogue 25-30; good business; audience pleased; co. very good. The honors were shared by Miss Kershaw, Mr. Morrison, and Nat Leffingwell. Mr. Duggan gave a good conception of Beamish McCool.——MUSIC HALL (Charles Lovenberg, mgr.): Benefit concert 24 to Adelaide Warren, late leading lady at the New Pawtucket Theatre, who has just recovered from a long illness. The generosity of E. F. Albee was appreciated by his giving the use of Music Hall and members of Pawtucket and Providence Stock cos. to assist in the entertainment. Also the members of the New Pawtucket Stock co. took part and gave a fine concert, and were well received by a crowded house. Northern Lights 2-7.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Lovers' Lane April 22 disappointed small gathering. Shephard's Moving Pictures 23 fared well for third exhibition. The Earl of Pawtucket 25; fine performance; large house, netting good results for the beneficiary, Miss McGowan, treasurer of theatre. Herrmann 26 gave unique and pleasing entertainment to fair audience. Julia Marlowe 29. John Drew 4. Mrs. Wiggs of the Cabbage Patch 7.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Rentfrow's co. April 18-23; business fair; satisfaction. More than Queen 26; fair house. Lovers' Lane 28; small house, owing to severe storm. Earl of Pawtucket (Mr. Ogden's benefit) 30. Nance O'Neil 12.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Between the Lines April 21 failed to appear. Herrmann 27.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Lovers' Lane April 26; fair co. and business. Willis Comedy co. 12-14.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Joseph Jefferson made his annual visit to Memphis April 22 and packed house, giving the double bill Lend Me Five Shillings and The Cricket on the Hearth. A Friend of the Family 25; fair business. Marie Cahill 27.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins Stock co. 25-30 gave very elaborate production of The Secrets of Notre Dame; business fine.——BIJOU (Benjamin M. Stainbeck, mgr.): The New York Symphony Orchestra, under leadership of Walter Damrosch, gave concert of Parsifal music 25 to an immense audience. Wells-Dunne-Harlan co. filled out week in a very pleasing production of The Little Host.——ITEM: East End Park, under management of Hopkins Amusement co., will open the season 22.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): Joseph Jefferson in The Rivals April 21 delighted very large house. A Friend of the Family 26 pleased small house. Marie Cahill in Nancy Brown 28.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Dairy Farm 25-30, pleasing well filled houses. Peaceful Valley 2-7.——THE TABERNACLE (Mrs. T. J. Boyle, mgr.): Parsifal in concert form by the New York Symphony Orchestra and soloists, under the direction of Walter Damrosch, 26 drew very large and appreciative audience.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Ezra Kendall in The Vinegar Buyer April 20 pleased large audience. Fay Davis in Whitewashing Julia was appreciated by small house 21. The Knowles, hypnotists, drew large house 25.——ITEM: Frank Wallace Stock co. has arrived from New York and is rehearsing. The opening bill will be The Cowboy and the Lady 2.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfield, mgrs.): Harris-Parkinson co. April 17-23: fine business, in Rip Van Winkle, Under the Shadow of the Gallows; the co. has been engaged for an indefinite time.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Fay Davis in Whitewashing Julia April 20; house and performance good. James Boys in Missouri 25; fair performance; good house. A Friend of the Family 27. Princess Bonny (local) 29.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): A Friend of the Family April 28.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall., mgr.): A Friend of the Family was presented matinee and night April 18 to fair houses for benefit of Treasurer Mitchell Greenwall. Alice in Wonderland (local) 19, 20, to good houses. Harry Corson Clarke 21-23, presenting What Happened to Jones, Three Hats, His Absent Boy; fair houses at popular prices.——ITEM: The Opera House season here was brought to a close 23. Manager Phil Greenwall reports very satisfactory business for 1903-04 and predicts better results next season with the booking of lots of new attractions.

DALLAS.—THEATRE (George Anzy, mgr.): Tolston Stock co. did very nice business at popular prices April 18-23. House will be closed for the season.——CYCLE PARK THEATRE (C. R. McAdams, mgr.): This Summer theatre will open 2, the attraction being Bonnair. Price and co. in high-class comedy, assisted by the Polmatier Sisters, musical aggregation.——ITEM: Madame Marcella Sembrich, supported by Chicago Symphony Orchestra, will give performances at the Auditorium 26, 27.

TEXARKANA.—HARDIN OPERA HOUSE (J. M. Drake, mgr.): A Friend of the Family April 21; splendid co.; good business. Clay Clement closes season 25.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Harry Stubbs Stock co. presented April 17-24 What Became of Parker to average attendance; satisfactory.

COMANCHE.—OPERA HOUSE (Smith and Harris, mgrs.): Marie Fountain co. April 21-23; fair co.; good business. Simvell's Romeo and Juliet 27. Arnold's Comedians 3.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, mgrs.): Romeo and Juliet April 15; poor business. Paige Comedy co. 25-30.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): A Friend of the Family April 19; good co.; small audience; closes season.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Telephone Girl April 19, 20; poor co.; fair houses.——GRAND THEATRE (Jones and Hammer, mgrs.): Elleford Stock co. 18-23 in Kidnapped, Lion's Heart; creditable performances; good houses.——ITEM: Manager Elleford and wife arrived in town Wednesday. They will remain till the co. closes its eight-week engagement.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Telephone Girl April 18 pleased good house. Noble Dramatic co. 2-7.——PARK CITY THEATRE (Christian and Venables, props. and mgrs.): Will open 2.

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VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Looping the Loop 16; good business; pleased. Marks Dramatic co. April 18-23; third time; playing to large business and giving satisfaction. Plays: East Lynne, Three Musketeers, Montana Queen, Resurrection, Camille, Mabel Heath, Crimes of London. The Heart of Texas 25; poor house. Alvin Joslin 26; fair business. Under Southern Skies 27; good business. Edward Harrigan in Old Lavender 29. Innocent Maids 2. Busy Izzy 7. Wizard of Oz 11. Sign of the Cross 14. Rhe Lorraine co. 16-21. A Homespun Heart 25. American Hobo 28.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Marks Brothers' Dramatic co. gave excellent satisfaction to crowded houses April 11-16 in the following plays: The Two Orphans, The Duke's Daughter, Mabel Heath, A Bird in a Gilded Cage, East Lynne, Camille. Looping the Loop 19; fair performance; good business. Under Southern Skies 28. Innocent Maids 30. Busy Izzy May 5.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Heart of Texas April 22; good performance and house. Edward Harrigan in Old Lavender 28.

BELLOWS FALLS.—OPERA HOUSE (John E. Brosnahan, mgr.): Innocent Maids April 27; small business; performance fair, with good specialties.

BENNINGTON.—OPERA HOUSE (Goldsmith and Dennis, mgrs.): Layton Carnical co. April 25-30.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Sign of the Cross 11.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shields, mgr.): Bennett-Moulton Stock co. in The Daughter of the People. Two Orphans April 25-30 have been playing to fair houses; performance excellent; same co. continues 2-7.——GRANBY THEATRE (Otto Wells, mgr.): The Pride of Jennico 25-30, drawing packed houses. The Ragged Hero 2-7.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): Dark.——BIJOU THEATRE (Jake Wells, mgr.; Charles I. McKee, bus.-mgr.): A Ragged Hero 25-30; pleasing good business. Walter Edwards in The Sign of the Four 2-7.

ROANAKE.—ACADEMY OF MUSIC (Allen Jerkins, local mgr.): Ezra Kendall in The Vinegar Buyer April 21; good performance to good business. Fay Davis in Whitewashing Julia 22; excellent co.; fair house. Hoyt's Stock co. in popular price plays 25-30; good co.; fair business.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Season closed.——ITEM: Thomas G. Leath, of Richmond, Va., has leased the Academy of Music for five years, beginning Aug. 1, 1904.

WINCHESTER.—AUDITORIUM (Harry L. Wood, mgr.): Peck's Bad Boy 8 pleased fair house. Othello (Harry Leighton) 9; good performance; appreciative and fair audience. Keene (magician) 23.

NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Booker, mgr.): Gagnon-Pollock co. April 25-30 to excellent business. Plays: Woman's Sacrifice, My Pardner.——ITEM: Sun Brothers' Circus 7.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): Ezra Kendall in The Vinegar Buyer April 22; large audience; co. very strong. A Friend of the Family 29. Barlow and Wilson's Minstrels 1.

SUFFOLK.—CITY HALL THEATRE (Lloyd and Dennis, mgr.): Layton Carnival co. April 25-30.

WISCONSIN.

NEENAH.—THEATRE (William C. Wing, mgr.): Clark Stock co. in The True Kentuckian, A Midnight Call, Idaho April 22, 23; co. and houses fair. Winninger Brothers' co. opened with Clover Dale 25-30 to capacity. Other plays: Her First Born, Pike County Folks, Harvest, Alone in New York, On Account of the Count, Broken Lives, Race for a Fortune, Two Orphans 3. Burgomaster 7.——ITEMS: Frank Winninger, manager of Winninger Brothers, reports capacity business all through Wisconsin.—Winninger Brothers intend to play during entire Summer in this section of the State.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): The Lighthouse Robbery 7 disappointed small house. When Knighthood Was in Flower 9 drew fairly good house and proved highly satisfactory. Pabst Theatre Stock., of Milwaukee, in Alex Heidelberg (under auspicious of U. W. Germanistische Gesselschaft) 12 pleased large and fashionable house. Francis Wilson in Erminie 16 delighted packed house. Humpty Dumpty 28.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): The Mikado (local) April 22; house crowded; fine amateur performance. Gaskell's Stock co. 24-31 opened with The Inside Track to packed house. His Last Dollar 4. Burgomaster 8.——ITEM: George H. Nicholai, with Stair and Havlin, New York, visited his mother and sister 26 at his old home in this city.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Athletic Exhibition 11; fair house. My Uncle from India 12; poor house; inferior co. Miss Auto from Mobile 14; fair house. Gaskill Stock co. 18-23 opened in The Inside Track to good business. Humpty Dumpty 25. A Woman's Power 29. Lyman Twins May 2.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Neuman, mgr.): Humpty Dumpty April 27 failed to appear. German Theatre co. 2. Columbia Opera co. in Mikado 8. Florence Gale in As You Like It 13. Leon McReynolds 15-17. Martin's U. T. C. 29. Walton Peque Stock co. in Prince Karl closes season June 8.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Winninger Brothers' co. in Clover Dale April 24 to crowded house; audience well pleased; co. will play return 25. The Burgomaster 2.——ITEM: George D. Elsolt, of this city, is a member of the Winninger Brothers' co.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Georgie Harper co. April 18-20 in Camille, Woman Against Woman, In Old Madrid; excellent co.; fair business.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Georgia Harper in Camille April 21; good performance; support very poor; fair house.

CANADA.

OTTAWA, ONT.—RUSSELL THEATRE (P. German, mgr.): J. H. Stoddart in Bonnie Brier Bush April 21-23; usual excellent performance; large, well pleased audiences. Monument Nationale Stock co. of Montreal presented a Roman drama entitled Pour le Christ 25-27 to small audiences; performance good. A Country girl (third time this season) 29, 30. Eternal City 2, 3. Roselle Knott 6, 7.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Looping the Loop 25-27; good business and performance. For His Brother's Crime 2-4.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Rose Coghlan April 7; good performance; poor play. The Greatest Thing in the World. Silver Slipper 12 to S. R. O. Charles B. Hanford in Richard III 20; excellent performance. Field's Minstrels 27. Mary Mannering 30. A Girl from Dixie 11, 12.——PEOPLE'S THEATRE (Carl Berch, mgr.): The Bates-Watson co. in Jim the Westerner 11-13. A Man of Mystery 14-16; pleased. The Danites 18-20; pleased. Whose Baby Are You 21-23; drew well.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): A Ragged Hero April 19, 20; big business; pleasing performance. Fiske Stock co. opened for fifteen days 21 in A Soldier of the Empire, followed by At the French Ball, Breaking the Ban; business very large; fine performances. Side Tracked 9-11. City Corner Band (local) in Eustache Baudin 12, 13. Farland, banjoist, 18. Real Widow Brown 19-21. W. S. Harkins co. 23-28. Robert B. Mantell 30-June 4.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Tom Marks Comedy co. April 18-23; fair performances and business. Plays: The Duke's Daughter, Casey's Troubles, The Little Detective, His Atonement, A Wife's Devotion, A Rash Marriage, Under Two Flags. H. Reeves Smith in The Tyranny of Tears 28.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): When Knighthood Was in Flower April 12-14; big business; Roselle Knott featured. Why Smith Left Home 15, 16; very enjoyable. Martha (local) 21-23. A Thoroughbred Tramp 25. The Resurrection 26, 27. The Silver Slipper 28, 29. Stetson's U. T. C. 30. Madame Schumann-Heink 2.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): The Silver Slipper drew good houses April 18-20. The Sign of the Cross 21-23 to fair business. Missouri Girl 25-27 opened to good house. Daoust's French co. in Pour Le Christ 28-30. Looping the Loop 2. For Her Brother's Crime 5-7. Robert Mantell 9-11.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (F. Kormann, mgr.): An English Daisy April 22; co. strong; mixture of vaudeville, light opera and farce comedy; good house. Reeves Smith in The Tyranny of Tears 2. The Missouri Girl 16.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A HIDDEN CRIME (J. M. Ward, mgr.): Brooklyn, N. Y., May 2-7.
A HOT OLD TIME (Geo. Chenet, mgr.): Indianapolis, Ind., May 2-4, Columbus, O., 5-7.
A LITTLE OUTCAST (Eastern; Geo. E. Gill's; Burt McPhail, mgr.): Cleveland, O., May 2-7, Milwaukee, Wis., 15-21.
A MIDNIGHT MARRIAGE: Philadelphia, Pa., May 2-7.
A RABBIT'S FOOT: Roanoke, Va., May 3, Bedford 4, Lynchburg 5, Charlottesville 6, Culpepper 7.
A RAGGED HERO (Fielding Amusement Co., mgrs.): Norfolk, Va., May 2-7.
A ROYAL SLAVE (Northern; Harry Gordon, mgr.): Bayfield, Wis., May 3, Washburn 4, Ashland 5, Ironwood, Mich., 6, Bessemer 7, Iron Mountain 9, Crystal Falls 10, Ishpeming 11, Escanaba 12, St. Ignace 13, Onawa 16, Alpine 17, East Tawas 18, Au Sable 19, Bay City 20, Saginaw 21, Battle Creek 24.
A ROYAL SLAVE (Eastern; Harry Gordon, mgr.): Indianapolis, Ind., May 2-4, Columbus, O., 5-7, Lancaster 9, Delaware 10, Marysville 11, Dayton 12-14.
A THOROUGHBRED TRAMP: Moonsomin Indian Head, Can., May 4, Regina 5, Moose Jaw 6, Medicine Hat 7, Calgary 10, 11, Pinchers Creek 12, Fernie, B. C., 13, Cranbrook 14, Nelson 16.
ADAMS, MAUDE: Milwaukee, Wis., May 2, 3, Rockford, Ill., 4, Peoria 5, Davenport, Ia., 6, Des Moines 7.
ALLEN, VIOLA: St. Joseph, Mo., May 4, Des Moines, Ia., 6.
ALPHONSE AND GASTON: Minneapolis, Minn., May 1-7.
ARE YOU A MASON: Toronto, Can., May 2-7, Providence, R. I., 9-14, Boston, Mass., 16-21.
BARRYMORE, ETHEL: London, Eng., May 11—indefinite.
BATES, BLANCHE (David Belasco, mgr.): Cincinnati, O., May 2-7.
BEN HUR: Portland, Me., May 2-7, Bangor 9-11, Lewiston 12-14.
BERESFORD, HARRY: Buffalo, N. Y., May 2-7.
BINDLEY, FLORENCE: Philadelphia, Pa., May 2-7.
BINGHAM, AMELIA: Baltimore, Md., May 2-7.
BLAIR, EUGENIE: Washington, D. C., April 11-May 7.
BONELLI, WILLIAM, AND ROSE STAHL: Reading, Pa., May 3, Allentown 4, Easton 5, Elizabeth, N. J., 6, 7, Camden 9-11, Bethlehem, Pa., 12, Norristown 13, Bridgeton, N. J., 14, Hoboken 15.
BUHLER, RICHARD (Henry B. Marks, mgr.): Brooklyn, N. Y., May 2-14.
BUSTER BROWN: Middletown, Conn., May 5.
BUSY IZZY: Manchester, N. H., May 3, Concord 4, Barre, Vt., 5, Montpelier 6, Burlington 7.
CARTER, MRS. LESLIE: Altoona, Pa., May 5, Williamsport 7.
CHECKERS (Kirke La Shelle, mgr.): Chicago, Ill., April 17-May 7, St. Louis, Mo., 9-21.
CLAXTON, KATE: Peru, Ind., May 4, Logansport 5, Terre Haute 6, Vincennes 7, Louisville, Ky., 9-14.
COGHLAN, ROSE: Denver, Col., May 1-7.
COHANS, THE FOUR (Fred Niblo, mgr.): Los Angeles, Cal., May 3-7, Stockton 9, Oakland 10, 11, San Jose 12, Sacramento 13, 14, Portland, Ore., 16, 17, Tacoma, Wash., 18, Victoria, B. C., 19, Van Couver 20, 21.
COLLIER, WILLIAM: New York city, April 4—indefinite.
CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11-May 14.
DAVID HARUM (Julius Cahn, mgr.): Chicago, Ill., May 1-7, Toronto, Can., 9-14, Buffalo, N. Y., 16-21.
DESERTED AT THE ALTAR: Brooklyn, N. Y., May 2-7.
D'ORSAY, LAWRENCE: Chicago, Ill., May 2-14.
DREW, JOHN: New Bedford, Mass., May 2, Fall River 3, Newport, R. I., 4, Taunton, Mass., 5 Worcester 6, Hartford, Conn., 7.
EDESON, ROBERT: Brooklyn, N. Y., May 2-7.
EIGHT BELLS: Paterson, N. J., May 2-4, Hoboken 5-7.
ELLIOTT, MAXINE: Providence, R. I., May 2-4.
ERIC OF SWEDEN: Kansas City, Mo., May 1-7.
EVERYMAN: Buffalo, N. Y., May 2-7.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Tacoma, Wash., May 2-4, Anaconda, Mont., 5, Duluth, Minn., 9, Eau Claire, Wis., 10, La Crosse 11, Madison 12, Milwaukee 13, 14, Chicago, Ill., 16-28.
FOR HIS BROTHER'S CRIME (Geo. N. Ballanger, mgr.): Ottawa, Can., May 2-4, Quebec 5-7, Montreal 9-14.
FROM RAGS TO RICHES (Max H. Myers, mgr.): Toronto, Can., May 2-7, Philadelphia, Pa., 16-22.
GALLAND, BERTHA: New York city May 2-7.
GALLATIN, ALBERTA (H. Brennen, mgr.): Warren, Pa., May 3, Kane 4, Ridgeway 5, St. Marys 6, Du Bois 7, Clearfield 9, Tyrone 10, Lewistown 11, Harrisburg 12, Allentown 13.
GILMORE, BARNEY (Henry Montgomery, mgr.): Columbus, O., May 2-4, Indianapolis, Ind., 5-7, Dayton, O., 9-11.
GILMORE, PAUL: Washington, Pa., May 3, Clarksburg, W. Va., 4, Fairmont 5, East Liverpool, O., 6, Youngstown 7, Akron 9, Erie, Pa., 10, Beaver Falls 11, Greensburg 12, Johnstown 13, Altoona 14.
GOODWIN, NAT: Boston, Mass., May 2-7.
HACKETT, JAMES K.: New York city April 30—indefinite.
HANFORD, CHARLES B.: Missoula, Mont., May 3, Butte 4, 5, Great Falls 6, Helena 7, Mandan, N. D., 9, Jamestown 10, Fargo 11, St. Cloud, Minn., 12, Duluth 13, West Superior, Wis., 14.
HANS HANSON (Jas. T. McAlpin, mgr.): Morrison, Ill., May 3, Sterling 4, Rochelle 5, De Kalb 6, Harvard 7, Kenosha, Wis., 8.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Grand Rapids, Mich., May 1-4, Kalamazoo 5, Battle Creek 7, Jackson 9, Ann Arbor 11, Lansing 12, Saginaw 14, Bay City 16, Port Huron 17.
HARRIGAN, EDWARD (M. W. Hanley, mgr.): Montreal, Can., May 2-8, Ottawa 9, 10, Brockville 11, Kingston 12, Belleville 13, Hamilton 14.
HELLO, BILL: Pittsburgh, Pa., May 2-7.
HENDRICKS, BEN (Sidney R. Ellis, mgr.): Kansas City, Mo., May 1-7, Omaha, Neb., 8-11, Ft. Dodge, Ia., 12, Mason City 13, Mankato 14, St. Paul, Minn., 15-21.
HOLT, EDWIN (J. R. Stirling, mgr.): Davenport, Ia., May 3, Ottumwa 4, Omaha, Neb., 5-7.
HUMAN HEARTS (Western; Claud Sanders, mgr.): Greeley, Col., May 3, North Platte, Neb., 5, Grand Island 6, Hastings 7, Clarinda, Ia., 9.
IRVING, ISABELLE: Los Angeles, Cal., May 2-4, Fresno 5, Stockton 6, Oakland 7, 8, San Jose 9, Sacramento 10, Albany, Ore., 12, Salem 14, Portland 16-18.
JAMES BOYS IN MISSOURI (Eastern; Geo. Klimpt, prop.; Frank Gazzalo, mgr.): Pittsburgh, Pa., May 2-7, Cincinnati, O., 8-14, Louisville, Ky., 15-21.
JEFFERSON, JOSEPH: Providence, R. I., May 5-7.
KING-PERKINS (Edward Taylor, mgr.): Waseca, Minn., May 3, Dodge Center 4, Rochester 5, Spring Valley 6, Austin 7, Blue Earth 10, Winnebago 11, Fairmont 12, Sherburne 13, Jackson 14.
KNOTT, ROSELLE: Hamilton, Can., May 2, 3.
LOVERS' LANE: New London, Conn., May 3, Meriden 4, Bridgeport 5, Danbury 6, Waterbury 7.
MACDOWELL, MELBOURNE (Dave A. Weiss, mgr.): San Francisco, Cal., May 1-June 11.
McFADDEN'S FLATS (Thos. R. Henry, mgr.): Portland, Ore., May 3, 4, Olympia, Wash., 5, Tacoma 6, 7, Seattle 8-11, Victoria, B. C., 12, Nanaimo 13, Vancouver 14, Whatcom, Wash., 16.
MANNERING, MARY: Seattle, Wash., May 2-4, Spokane 6, 7.
MANSFIELD, RICHARD: Kansas City, Mo., May 2-4, Lincoln, Neb., 5, Omaha 6, 7.
MANTELL, ROBERT B. (Max Zoellner, mgr.): Montreal, Can., May 2-7.
MARLOWE, JULIA: New York city May 2—indefinite.
MELVILLE, ROSE (J. R. Sterling, mgr.): Philadelphia, Pa., May 2-7, Washington, D. C., 9-14, Baltimore, Md., 16-21.
MONROE, GEORGE W.: Cincinnati, O., May 1-7.
MONTE CRISTO (Robt. S. Bickle, mgr.): East Liverpool, O., May 3, Alliance 4, Salem 5, Lisbon 6, Beaver Falls, Pa., 7, Irwin 9, Kittanning 10, Punxsutawney 11, Hastings 12, Du Bois 13, Kane 14, St. Marys 16.
MRS. WIGGS OF THE CABBAGE PATCH: Malden, Mass., May 3, Dover, N. H., 4, Salem, Mass., 5, South Framingham 6, Newport, R. I., 7, Taunton, Mass., 9, Woonsocket, R. I., 10, Brockton, Mass., 11, Lynn 12-14, Fall River 16.
MY FRIEND FROM ARKANSAW: Springfield, Ill., May 10.
NEILL, JAMES (Edwin H. Neill, mgr.): Oakland, Cal., March 14-June 18.
NEXT DOOR (Basil McHenry, mgr.): Dunkirk, N. Y., May 3, Waterloo 5, Canastota 6, Hoosic Falls 7, North Adams, Mass., 9.
OLCOTT CHAUNCEY: Peekskill, N. Y., May 3, Middletown 4, Newburgh 5, Troy 6, 7, Cohoes 9, Bennington, Vt., 10, Pittsfield, Mass., 11, North Adams 12, Springfield 13, Schenectady, N. Y., 14.
OLD ARKANSAW (Fred Raymond's): Benton Harbor, Mich., May 3, Hartford 4, South Haven 5, Allegan 7, Muskegon 8, Greenville 9, Belding 10, Saranac 11, St. Johns 12, Corruna 13, Ithica 14, Alma 16, Big Rapids 17, Reed City 18, Ludington 19, Manistee 20, Traverse City 21.
ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzalo, mgr.): Newark, N. J., May 2-7, Richmond, Va., 9-14, Norfolk 16-21.
ON THE STROKE OF TWELVE: Brooklyn, N. Y., May 2-7.
ONLY A SHOP GIRL: Jersey City, N. J., May 2-7.
OUR NEW MINISTER (Miller and Convers, mgrs.): Salt Lake City, U., May 3, 4, Sacramento, Cal., 6, San Francisco 8-21.
OUT OF THE FOLD: Jersey City, N. J., May 2-7, Brooklyn, N. Y., 9-14, New York 16-21.
OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Omaha, Neb., May 1-4, Kewanee, Ill., 7, Hammond 8.
PARSIFAL: Philadelphia, Pa., May 2-7.
PATTON, W. B. (C. M. Stout, mgr.): Torrington, Conn., May 2, Bridgeport, 3, 4.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Brooklyn, N. Y., May 2-7, Paterson, N. J., 9-11, Trenton 12-14, Pittsburgh, Pa., 16-21.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Springfield, Mass., May 2-4.
REHAN, ADA, AND OTIS SKINNER: Milwaukee, Wis., May 5-7.
ROBER, KATHERINE: Trenton, N. J., May 9-14.
ROBSON, ELEANOR: New York city March 7-May 7.
ROYAL LILLIPUTIANS: New York city May 2-14.
SAG HARBOR (Wm. B. Gross, mgr.): St. Louis, Mo., May 1-7.
SANDY BOTTOM: Chicago, Ill., May 1-7, Benton Harbor, Mich., 9.
SANFORD, WALTER: Christchurch, N. Z., March 7-May 7.
SHADOWS OF A GREAT CITY: Hoboken, N. J., May 1-7.
SHANNONS, THE (Harry Shannon, mgr.): Grand Lodge, Mich., May 4, Ypsilanti 6, Ann Arbor 7.
SLAVES OF THE MINE (C. C. Callahan, mgr.): St. Louis, Mo., May 1-7.
SOLDIERS OF FORTUNE: New York city May 2-7.
SOTHERN, E. H.: Troy, N. Y., May 3, Utica 4, Des Moines, Ia., 7.
STODDART, JAMES H.: Halifax, N. S., May 2-7, St. John 9-14.
SWEET CLOVER: Louisville, Ky., May 1-7, Cincinnati, O., 8-15.
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Rochester, N. Y., May 2-4, Syracuse 5-7, Oswego 9, Geneva 10, Binghamton 11.
THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.
THE ETERNAL CITY: Ottawa, Can., May 2, 3, Glens Falls, N. Y., 4, Albany 5, Schenectady 6, Binghamton 7.
THE FACTORY GIRL (Chas. H. Wuerz, mgr.): Brooklyn, N. Y., May 2-7.
THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Mendan, N. D., May 3, Valley City 4, Casselton 5.
THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Milwaukee, Wis., May 1-7.
THE GOVERNOR'S SON (Fred Niblo, mgr.): Detroit, Mich., May 1-7.
THE HEART OF MARYLAND: Scottdale, Pa., May 3, Greensburg 4, Johnstown 5, Altoona 6, Harrisburg 7.
THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Chicago, Ill., April 24-May 14, Jersey City, N. J., 16-21.
THE LITTLE HOMESTEAD (Wm. MacCauley, mgr.): Hillsdale, Mich., May 3, Colon 4, Benton Harbor 5, Battle Creek 7, Muskegon 9, Manistee 10, Cadillac 11, Traverse City 12.
THE LITTLE MOTHER: Boston, Mass., May 2-7.
THE MISSOURI GIRL (Western; Fred Raymond's): Grand Rapids, Minn., May 2, 3, Bemiji 4, Long Prairie 7, Little Falls 10, Sauk Center 11, Glenwood 12, Morris 13, Benson 14.
THE MISSOURI GIRL (Eastern; Fred Raymond's): Belleville, Can., May 3, Lindsay 4, Orilla 5, Barrie 6, Hamilton 7, St. Catherines 9, Brantford 10.
THE PIT (Wm. A. Brady, mgr.): New York city May 2-7, Boston, Mass., 9—indefinite.
THE PUMPKIN HUSKER: Portland, Ore., May 1-7.
THE SHOP GIRL: Jersey City, N. J., May 2-7.
THE SIGN O FTHE CROSS: Brooklyn, N. Y., stay 2-7.
THE SIGN OF THE CROSS: Fitchburg, Mass., May 3, Waltham 4, South Framingham 5, Putnam, Conn., 6, Meriden 7.
THE SIGNAL LIGHTS OF PORT ARTHUR (Brandon and Manzer, mgrs.): New York city May 2-7, Brooklyn 9-14, Philadelphia, Pa., 16-21.
THE SMART SET: New York city May 2-7.
THE STAIN OF GUILT: Kansas City, Mo., May 2-7.
THE TWO ORPHANS (A. M. Palmer, mgr.): New York city March 28-May 14.
THE TWO SISTERS (M. J. Dixon, mgr.): Jersey City, N. J., May 2-7, Brooklyn, N. Y., 9-14.
THE VIRGINIAN (Kirke La Shelle, mgr.): Chicago, Ill., May 2—indefinite.
THE VOICE OF THE MOUNTAIN: Providence, R. I., May 2-7.
THE WAYWARD SON: Camden, N. J., May 2-4.
TEMPEST, MARIE: Toronto, Can., May 2-7, Montreal 9-14.
TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Buffalo, N. Y., May 3, Benedict 4, Altoona, Pa. 5, Coffeyville, Kan., 6.
THOMPSON, DENMAN: Cleveland, O., May 2-7.
TRACY, THE BANDIT: Philadelphia, Pa., May 2-7.
TWO LITTLE SAILOR BOYS: New York city May 2—indefinite.
TYREE, ELIZABETH: New York city April 25—indefinite.
UNCLE TOM'S CABIN (Wm. A. Brady, mgr.): Philadelphia, Pa., April 25-May 14.
UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; Ed S. Martin, mgr.): Milwaukee, Wis., May 1-7, St. Paul, Minn., 2-8, Minneapolis 9-14.
UNCLE TOM'S CABIN (Stetson's; Grant Luce, mgr.): Providence, R. I., May 2-7, New Haven, Conn., 9-11, Portchester, N. Y., 12, Plainfield, N. J., 14, Newark 16-21.
WARD AND VOKES (Charles D. Wilson, mgr.): Boston, Mass., April 25-May 7, Gloucester 9, Salem 10, Lynn 11, Malden 12, Lowell 13, 14.
WEDDED AND PARTED: Washington, D. C., May 2-7.
WEDDED, BUT NO WIFE: Brooklyn, N. Y., May 2-7.
WHEN WOMEN LOVE: Boston, Mass., May 2-7.
WHITESIDE, WALKER: Alpine, Mich., May 3, Saginaw 4, Port Huron 5, Lansing 6, Battle Creek 7.
WHY GIRLS LEAVE HOME: St. Paul, Minn., May 1-7, Minneapolis 8-14, St. Cloud 15, Duluth 16-18, Ashland, Wis., 19, Wausau 20, Ashland 21.
WHY WOMEN SIN (M. W. Taylor, mgr.): Hartford, Conn., May 2-4, New Haven 5-7, Philadelphia, Pa., 9-14.
WILSON, AL. H.: Minneapolis, Minn., May 1-7.
YON YONSON: Worcester, Mass., May 2-7, Boston 9-14, New York city 16-21.
YORK STATE FOLKS (Fred E. Wright, prop.): Logansport, Ind., May 3, Frankfort 4, Jacksonville, Ill., 5, Springfield 6, 7, St. Louis, Mo., 8-24.

STOCK COMPANIES.

ALBEE: Providence, R. I., April 18—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BAKER THEATRE (Geo. L. Baker, mgr.): Los Angeles, Cal., May 1-June 11.
BALDWIN: Cleveland, O., April 4—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y., May 30—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOYLE: Nashville, Tenn.—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA: Newark, N. J., April 4—indefinite.
COOK OPERA HOUSE STOCK: Rochester, N. Y., April 18—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DAVIS-BOYLE: Rochester, N. Y., March 14—indefinite.
DONELLY, HENRY V.: New York city—indefinite.
ELYSIUM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.
EMPIRE: Columbus, O.—indefinite.
FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
GERMAN: Philadelphia, Pa.—indefinite.
GLASER, VAUGHAN: Cleveland, O., March 14—indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.
HOPKINS: Memphis, Tenn.—indefinite.
HUNT STOCK: New Orleans, La.—indefinite.
KELLER STOCK (A. M. Keller, mgr.): Nevada, Mo., May 1-Aug. 15.
LYCEUM THEATRE: Cincinnati, O., April 17—indefinite.
MONARCH: Chicago, Ill.—indefinite.
MORDANT-HUMPHREY: Albany, N. Y., March 14—indefinite.
MURRAY HILL (H. V. Donnelly, mgr.): New York city—indefinite.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): Salt Lake, U., April 18-May 28.
PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
RICHMOND STOCK: North Adams, Mass., April 25—indefinite.
WALLACE: Knoxville, Tenn., May 2—indefinite.
WEIS: Lawrence, Mass., May 9—indefinite.
WOODWARD: Kansas City, Mo., May 1—indefinite.

REPERTOIRE COMPANIES

AMERICAN STOCK: Cedar Rapids, Ia., May 2-7.
AUBREY STOCK (Eastern): Lewiston, Me., May 2-7.
BRECKENRIDGE STOCK: Hutchinson, Kan., May 2-7.
BROWN AMUSEMENT: Coleman, Tex., May 2-7.
BUNTING, EMMA (Earl Burgess, mgr.): Watertown, N. Y., May 2-14.

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THEATRICAL WEEKLY RATES.

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Formerly Business Manager Col. Sinn's Park Theatre, Brooklyn, for six seasons.

CARNER STOCK: Sistersville, W. Va., May 2-7.
CARROLL COMEDY: Pt. Pleasant, W. Va., May 2-4, Gallipolis, O., 5-7.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Coatsville, Pa., May 2-7.
CURTS' DRAMATIC (M. H. Curts, mgr.): Osceola, Neb., May 2-4, Shelby 5-7, Rising City 9-11, David City 12-14.
CUTTER AND WILLIAMS: Newark, O., May 2-7.
DE VONDE, CHESTER (Phil Levy, mgr.): Lockport, N. Y., May 2-7, Binghamton 9-14.
DILGER-CORNELL: Niagara Falls, N. Y., May 2-7.
ECLIPSE STOCK: Greenville, Tex., May 2-4.
ELLEFORD STOCK: Salt Lake, U., April 4-May 28.
ELMOOR STOCK: Steubenville, O., May 2-7.
EVANS, BRANDON, STOCK (Harry Rennels, mgr.): Bridgeton, N. J., May 2-7, Kingston, N. Y., 9-14, Hudson 16-21.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Trenton, N. J., May 2-7, Wilkes-Barre, Pa., 16-21.
FISKE-STOCK (Fiske and Stock, mgrs.): St. John, N. B., April 21-May 7, Fredericton 9-14, Moncton 16-21.
FLEMING, MAMIE: Philadelphia, Pa., April 25-May 21.
FRANKLIN STOCK (B. F. Simpson, mgr.): Joplin, Mo., May 2-7, Ft. Smith, Ark., 8-14.
FRENCH-IRVING (Don Macmillan, mgr.): Carrollton, Mo., May 2-4, Chillicothe 5-7, Trenton 9-11, Macon 12-14.
GARSIDE, CONDIT AND MACK: Augusta, Me., May 1-7.
GUNEY-WEED STOCK (Roy L. Weed, mgr.): Quincy, Ill., May 2-7.
GORMAN AND FORD (B. H. Mills, mgr.): Fulton, N. Y., May 2-6, Oswego 7.
GROSS-LYALL STOCK: Greenfield, O., May 2-7.
GUY STOCK (G. C. Guy, mgr.): Terre Haute, Ind., May 2-7.
HALL, DON C.: San Jose, Cal., May 2-7, San Francisco 9-14, Oakland 16-21.
HART DRAMATIC: Danville, Ill., May 2-7.
HOEFFLER, JACK, SHOWS (Jack Hoeffler, mgr.): Appleton, Wis.—indefinite.
HOLDEN DRAMATIC: Indianapolis, Ind., May 2-7.
HOYT'S COMEDY (H. G. Allen, mgr.): Charleston, W. Va., May 2-7.
IMPERIAL STOCK (C. Geo. Hamilton, mgr.): San Antonio, Tex., March 6-May 15.
KARROLL DOT (V. C. Welsh, mgr.): Providence, R. I., May 9—indefinite.
KELLAR STOCK: Nevada, Mo., May 1-Aug. 15.
KENNEDY, JAMES (O. E. Wee, mgr.): Scranton, Pa., May 2-7, Hazelton 9-14, Paterson, N. J., 16-21.
KEYSTONE DRAMATIC: Peekskill, N. Y., May 2-7.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): Mound City, Mo., May 2-7.
LONG FRANK E. STOCK (J. A. Lacy, mgr.): Ishpeming, Mich., May 2-7.
LYCEUM STOCK (E. G. Grosjean, mgr.): Bartlesville, Okla., May 2-7.
MACK, WILBUR (Matt Kusell, mgr.): Hornellsville, N. Y., May 1-7.
MAC REYNOLDS, LEON: Belvidere, Ill., May 2-4, Beloit, Wis., 5-7, Burlington 9-11.
MAJESTIC THEATRE: Virginia, Ill., May 2-4, Petersburg 5-7.
MARKS BROTHERS (R. W. Marks, mgr.): Christies Lake, Can., April 25—indefinite.
MARKS BROTHERS (Joe Marks, mgr.): Campbellford, Can., May 2-7.
MARKS STOCK (Tom Marks, mgr.): London, Can., May 2-7, Kingston 9-14.
MATHES, CLARK: Grand Forks, B. C., April 22-27.
MAYNARD DRAMATIC (Maynard Brothers, mgrs.): London, Can., May 2-7, St. Thomas 9-14, Berlin 16-21.
MOREY STOCK: Macon, Mo., May 2-7, Hannibal 9-14, Quincy 16-21.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va.—indefinite.
MYERS, IRENE (Will H. Myers, mgr.): Wilkes-Barre, Pa., May 2-7, Philadelphia 9-14.
MYERS, WILL H. (Sim Allen, mgr.): York, Pa., May 2-7.
MYKKLE-HARDER (Wm. H. Harder, mgr.): New Bedford, Mass., May 2-7, Newport, R. I., 9-14, Fall River, Mass., 16-21.
NATIONAL STOCK: Salem, N. Y., May 2-4, Fair Haven, Vt., 5-7, Glens Falls, N. Y., 9-14, Saratoga 16-21.
NATIONAL STOCK (H. T. Glick, mgr.): Ft. Smith, Ark., May 2-7.
NOBLES THEATRE: Chamberlain, S. D., May 2-4.
NORTH BROTHERS' COMEDIANS (Western; Frank C. Carter, mgr.): Vinita, I. T., May 2-7.
NORTH BROTHERS' COMEDIANS (Eastern): Des Moines, Ia., May 2-14, Council Bluffs 15, Sioux City 16-21.
PAIGE, MABEL: Hot Springs, Ark., May 2—indefinite.
PAYTON, CORSE, COMEDY: Poughkeepsie, N. Y., May 2-7, Middletown 9-14, Springfield 16-30.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Vicksburg, Miss., May 2-14, Yazoo City 16-18, Canton 19-21.
POWELL-PORTELL (Halton Powell, mgr.): Ft. Dodge, Ia., May 2-7.
SANFORD'S, WALTER, PLAYERS: Dunedin, N. Z., April 18-May 14.
SEWARD SHOW: Ashland, Ky., May 2-7.
SPOONER DRAMATIC (W. D. Harrison, mgr.): Houston, Tex., March 14-May 7, Shreveport, La., 8-June 4.
TAYLOR, ALBERT, STOCK: Sour Lake, Tex., May 2-7.
TOLSON STOCK (T. Dwight Pepple, mgr.): Houston, Tex., May 2-7, Galveston 8-15.
TUOHY COMEDY: Paris, Ill., May 2-7, Washington, Ind., 9-14.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. B. Miller, mgr.): Brockton, Mass., May 2-7.
VAN DYKE AND EATON (F. Mack, mgr.): Reading, Pa., May 2-7, Hagerstown, Md., 9-14.
VERNON STOCK (Bert B. Vernon, mgr.): Harrisburg, Pa., May 2-7, Lebanon 9-14, Reading 16-21.
WELLINGTON BROTHERS: Peoria, Ill., May 2-7.
WINNIGER BROTHERS' OWN (Frank Winniger, mgr.): Appleton, Wis., May 2-8, Wausau 9-15.

OPERA AND EXTRAVAGANZA.

A COUNTRY GIRL: Hamilton, Can., May 4.
A ROYAL CHEF: Chicago, Ill.—indefinite.
A VENETIAN ROMANCE: New York city May 2—indefinite.
ABORN OPERA: Washington, D. C., May 9—indefinite.
AN ENGLISH DAISY (Jos. Gaites and J. F. Arnold, mgrs.): Chicago, Ill., April 25—indefinite.
BABES IN TOYLAND: Boston, Mass., April 25—indefinite.
BLACK PATTI TROUBADOURS: Washington, D. C., May 2-7, Baltimore, Md., 9-14, Brooklyn, N. Y., 16-21.
CAHILL, MARIE: St. Louis, Mo., May 1-8.
CASTLE SQUARE OPERA: Detroit, Mich., April 25-May 7, Cleveland, O., 9-15.
COLUMBIA OPERA (Wm. Heywood, mgr.): Faribault, Minn., May 3.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Chicago, Ill., April 25-May 14.
DE ANGELIS, JEFFERSON: Washington, D. C., April 4-9.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Detroit, Mich., April 25-May 7.
HELD, ANNA: Salt Lake City, U., May 5-7, Leadville, Col., 9, Colorado Springs 10, Pueblo 11, Denver 12-14.
HOITY TOITY (Ollie Mack and Jos. M. Gaites, mgrs.): Chicago, Ill., May 1-7.
HOPPER, DE WOLF: New York city April 18—indefinite.
MISS BOB WHITE: Philadelphia, Pa., April 18—indefinite.
PIFF, PAFF, POUF: New York city April 2—indefinite.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Lynn, Mass., May 6, 7, Woonsocket, R. I., 20, 21.
ROGERS BROTHERS: San Francisco, Cal., May 2-14.
SCHEFF, FRITZI: St. Paul, Minn., May 2-4, Minneapolis 5-7.
THE BOSTONIANS: Pittsburgh, Pa., May 2-21.
THE CHINA DOLL: Philadelphia, Pa., April 11—indefinite.
THE GOOD OLD SUMMER TIME: St. Louis, Mo., May 2-7.
THE MAN FROM CHINA: New York city May 2—indefinite.
THE SHO-GUN (Henry W. Savage, mgr.): Chicago, Ill., April 4—indefinite.
THE SILVER SLIPPER (John C. Fisher, mgr.): Haverhill, Mass., May 3, Manchester 4, Lowell 5, Malden 6, Lawrence 7, Brockton 9, Taunton 10, Norwich, Conn., 11, New London 12.
THE SILVER SLIPPER (John C. Fisher, mgr.): Minneapolis, Minn., May 1-4, St. Paul 5-7.
THE TENDERFOOT: Philadelphia, Pa., May 2-14.
THE WIZARD OF OZ: Manchester, N. H., May 5.
THE WIZARD OF OZ: New York city March 21-May 21.
THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILLS' MUSICAL COMEDY (John B. Wills, mgr.): Providence, R. I., May 2-7.
WILLS, NAT M.: New York city May 2-7.
WILSON, FRANCIS: St. Louis, Mo., May 2-14.
WOODLAND: Boston, Mass., April 25—indefinite.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Wilmington, Del., May 3, Pottstown, Pa., 4, Minersville 5, Mahanoy City 6, Lewisburg 7, Danville 9, Berwick 10, Pittston 11.
FAUST, TED E. (G. D. Cunningham, mgr.): Indianapolis, Ind., May 2-4, Bowling Green, Ky., 6, Frankfort 7, Hillsboro, O., 9, Portsmouth 10.
FIELD'S, AL. G. (J. M. J. Kane, mgr.): Spokane, Wash., May 3, 4, Helena, Mont., 5, Great Falls 6, Butte 7, 8, Livingston 9, Billings 10, Fargo, N. D., 12.
GORTON'S (C. C. Pearl, mgr.): Warsaw, N. Y., May 3, Perry 4, Salamanca 5, Olean 6, Friendship 7.
HARKNESS AND FOX: Grant, Pa., May 4, 5, Barnesboro 6, 7.
KERSANDS, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Topeka, Kan., May 3, Atchison 4, St. Joseph, Mo., 5-7, Kansas City 8-14, Omaha, Neb., 15, Des Moines, Ia., 16-18.
SYLVESTER, JONES, AND PRINGLE: Stockton, Cal., May 2-7.
VOGEL'S (Jno. W. Vogel, mgr.): Albion, Mich., May 3, Jackson 4, Coldwater 5, Hillsdale 6, Adrian 7, Toledo, O., 8, Fremont 9, Norfolk 10, Lorain 11, Bowling Green 12, Defiance 13, Tiffin 14.

VARIETY.

AMERICAN BURLESQUERS: Baltimore, Md., May 2-7.
A NIGHT ON BROADWAY: Boston, Mass., May 2-7, New York city 9-14, Jersey City, N. J., 16-21.
BLUE RIBBON GIRLS: St. Louis, Mo., May 1-7.
BOHEMIANS: Cleveland, O., May 2-7.
BON TONS: Chicago, Ill., May 1-7.
BOWERY BURLESQUERS: Washington, D. C., May 2-7.
BRIGADIERS: New York city May 2-7.
BRYANT'S AUSTRALIANS: New York city May 2-7.
BRYANT'S BURLESQUERS: New York city May 2-16.
CHERRY BLOSSOMS: Boston, Mass., May 2-7.
CITY SPORTS: Detroit, Mich., May 1-7.
CRACKER JACKS: Newark, N. J., May 2-7.
DAINTY DUCHESS: Philadelphia, Pa., May 2-7.
DEVERE'S, SAM: New York city May 2-7, Paterson, N. J., 9-14, Providence, R. I., 23-28.
DODGE AND BOWMAN: Louisiana, Mo., May 2, 3, Mexico 4, 5, Jefferson City 6, 7.
EAGLES: Louisville, Ky., May 1-6, Indianapolis, Ind., 8-13, St. Louis, Mo., 15-20.
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THE NEW YORK DRAMATIC MIRROR

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DRINKS WITH THE DRAMA!

IN the London letter published in THE MIRROR last Tuesday our esteemed correspondent, "GAWAIN," said:

CHARLES FROHMAN has just declared to an interviewer that so impressed is he with the drinking bars in the London theatres that he has resolved to endeavor (if the American law will permit) to introduce such liquor bars in the theatres on your side. If he carries out this more or less fell intent, I hope he will arrange to vouchsafe into you a better quality of liquor than is meted out to us here.

Passing by the phenomenon of the appearance as "by cable" of this news in one or two New York newspapers the day after the publication of THE MIRROR, which got it by mail, it is meet to consider this project in some of its more apparent bearings.

In the first place, the sweeping statement that Mr. FROHMAN purposes to endeavor to establish drinking bars "in the theatres on your side" illustrates the idea that prevails in London to the effect that Mr. FROHMAN really controls the several thousand theatres in the United States, and that there is nothing to bar (no pun intended) his introduction of drinking conveniences in those thousands of theatres unless it may be "the American law."

There is money in a well supplied bar in most ordinary locations, and in a theatre, from the commercial viewpoint, the bar ought to flourish amazingly in certain circumstances. If a play should draw a crowd to a theatre, a bar within easy range undoubtedly would do a remarkable business, for where many are gathered together and the odors of plain and mixed drinks permeate the air, thirst is excited. If a play should not draw, for obvious reasons, a larger percentage of the smaller audience within reach of a bar would seek consolation for reasons as obvious. And for a poor play, perhaps, it might be profitable to stimulate business on a gift basis, with a system something like that which involves the trading stamp. A drink, mixed or plain, of mild or strong liquors, could be given as a bonus with each ticket for an adult, by means of a coupon, to be detached from the seat check, while even the children could be interested and accommodated with soft tipples or ice-cream soda. Of course, if the play is very bad the consequent depression of the audience might lead to the buying of enough drinkables to offset both a poor patronage and the original gifts. And there are simply marvelous possibilities, too, in the "free lunch."

This idea, however, is a recurrence of thought. More than one manager, no doubt, has believed that drinking bars would be good things in New York theatres. But the idea has not yet created any notable affirmative excitement.

In one of the "cablegrams" published last week quickly after the publication of THE MIRROR'S intelligence received by mail, a definite expression on this subject was attributed to Mr. FROHMAN. "The London theatres are all comfortable," he was reported to have said, "and they possess something that has not yet been placed in the playhouses in New York. I refer to the bars. In no New York theatre is there any provision for refreshment, because no bars are allowed; so playgoers have to leave the hot auditorium and rush out into the cold air to get a drink—and pneumonia. Having seen the workings of the London theatre bars, and knowing that they do no harm, I intend when I get back to New York to start an agitation for the purpose of reforming our present restrictions."

There are many that will await with curious interest the starting of an agitation for drinking bars in theatres. The pointing out of the danger of pneumonia incurred by persons who go out to get drinks is a master stroke. It is just possible that this project, if fully discussed, will enlist such a sentiment that the Board of Excise will be ridden over rough shod by public opinion, and sooner or later we may see in metropolitan theatres bars of such magnificence and resource that neighboring places for liquid entertainment will be cast in the shade and saloonkeepers who now depend for trade upon their contiguity to theatres, like Othello, will find their occupation gone.

This idea, in fact, may inspire a propaganda before next season. Look out in the newspapers for letters in its favor from "Pro Bono Publico," "An old Subscriber," "Z. Y. Z.," and the whole company of ancient but intelligent writers who lead public opinion.

INSINCERE APPLAUSE.

A LONDON paper, noting the fact that the chief claquer of the Comédie Française has retired on a pension of $160 a year, remarks that while that sum "is not very much," it should strike the English playgoer, who imagines that the claque is not to be heard in London theatres, as really quite an amount. And then the London paper declares that the claquer is known in the London theatre—or at least that he there operates—for he is a discreet person, to whom are given tickets which he distributes among equally discreet persons who he knows will applaud at points in a play or a performance where applause is needful and gratifying.

The claque in London, according to this authority, is more commonly found in the music halls than in the regular theatres. "Foreigners," says the London paper, "to whom applause is as necessary as their breath, learn the name and address of the chief claquer when on the Continent, and when they come to London they call on him, and, saying that they have been engaged at such and such a hall, ask him to provide a guarantee of a certain amount of public 'appreciation' for them." It is then explained that there are a number of foreigners in London too poor to pay for a seat in a theatre, and to these the claquer gives passes, on the understanding that they shall applaud the artists he designates.

There is one very significant thing pointed out as to this matter, and that is that the claquer "does not arrange for applause for bad performers." This is on the theory that the public would resent rather than unconsciously assist the efforts of the claque in favor of a performer plainly undeserving, and to attempt to place the seal of "popularity" on a bad performer would excite suspicion if it did not react upon the organizer of these insincere applauders. It is pretty generally accepted that there is no power or device that will induce any intelligent public to applaud anything that is not really worthy.

It is noted in London—and the same is relatively true in this country—that the occupants of the better portions of a theatre are slower to applaud than persons who patronize the gallery. This is so for various reasons. On general principles, probably, the claquer, when he does his preparatory work, selects his applauders from among those who naturally frequent the cheaper parts of the theatre, for those in the gallery more naturally respond to and augment applause than the persons in the stalls, where a greater dignity and reserve are noted, and among whom, perhaps, aside from quieter habits, more is expected of performers, in accordance with the higher rates exacted for seats.

It has been the habit here, as it is the habit in London, to regard the claque as an utterly foreign institution. No doubt in Paris, where the claque long has been a respected feature of the theatre, there has been and is more art and finesse in the furtherance of the claquer's purpose than could ever be expected from Anglo-Saxon promoters of applause. Upon occasions the claque has sought to assist management in New York, although it must be said that almost invariably its very clumsiness and obviousness have disclosed and defeated its purpose.

FATHER SMITH ON THE DRAMA.

A musicale and lecture were given by a number of Roman Catholic women for the benefit of charitable work in connection with Roosevelt Hospital at the Manhattan Theatre last Tuesday afternoon. The theatre was crowded. The women extended to Harrison Grey Fiske, manager of the Manhattan, their thanks for the use of his theatre for the occasion; to the artists who gave their services gratuitously, and to the lecturer, the Rev. John Talbot Smith.

The programme opened with a piano selection by Walter Kissewetter. This was followed by Van der Stucken's "O Come with Me," and Chaminade's "L'Ete," by Selma Kronold. Then followed a 'cello selection, "Fisher's "At the Brook," by Hans Kronold; a nocturne, and "The Year's at the Spring," by Elizabeth Pattee; Grieg's "At the Cloister Gate," by Selma Kronold, Elizabeth Pattee, and chorus; another 'cello selection, by Hans Kronold, Popper's "Vito;" and Rossini's "Inflammatus," from Stabat Mater, by Selma Kronold, and St. Paul's chorus, accompanied by Edmund C. Hurley, organist, and Walter Kissewetter, pianist; after which the Rev. John Talbot Smith spoke on "The Modern Play."

Among other things he said that it might seem odd that a priest should talk on the drama, but that the scope of education had widened the modern mind, and that it was possible for a clergyman to talk on subjects to-day that a few years ago would have been forbidden him to discuss. He was there to speak in defense of the popular, or modern, play.

He said that the attitude of clerics toward the stage was traditional; that it came down from the early ages. He then told several humorous stories, and his audience laughed and applauded. He said that the modern play was one of the great social forces of the time; that the play that succeeds represented the people; that in playwriting conventions could not be ignored; that the chief convention was not to offend the fundamental question of morality; that right must triumph; the villain must suffer; the hero and heroine marry; that the appeal to God's mercy and justice and providence was always effective in a play, and that it had saved from failure many an otherwise trashy drama. Then he cited the melodrama of two seasons ago, Jim Bludso, to bear out his argument, and recited Jim's conversation with the minister, when the minister warned the unbelieving Jim that he would one day go on his knees and pray to the God he then ignored for mercy, and how Jim did it, and his prayer was answered. That was the keynote of the play—belief in God.

The immortality of the soul is another convention; the existence of sin another, and the stage must cling to both, while showing a proper respect for religion. A play that will insult religion cannot succeed, no matter how well written.

Then Dr. Smith spoke of a play in which Julia Marlowe appeared, in which nuns were shown teaching girls how to dance. It failed.

Respect for the Ten Commandments was another stage convention, Dr. Smith solemnly asserted. The matinee idol was another. There is an innocent theory abroad in the land that a well dressed and fed and groomed actor must be a hero and a gentleman, but it did not invariably follow that he was. Dr. Smith said that the press was largely responsible for that theory. However, the hero must be virtuous and lovely; the heroine the flower of beauty, purity, perfection, and both must possess youth and the love that will never die. Everything must be ideal in the modern play; no widower can be accepted as a hero, no widow as a heroine. Great laughter followed that remark, and Dr. Smith's smile was that of a cherub.

He then sketched the modern play, act by act, and burlesqued it. He exaggerated the delivery of the hero's and heroine's sentiments, and wound up by quoting the villain's words to the persecuted heroine: "Stay in yonder dungeon, and eat your heart out!" and the heroine's reply: "I cannot eat my heart, as I am a vegetarian." Yes, indeed, the conventions have a strength to which even genius must bow.

Then Dr. Smith took up the modern press, and handled it without gloves.

He said that one cannot open the cleanest paper in New York without finding in it an advocate of some crazy "ism;" without being insulted by pessimistic screeds. Why? Because the press absorbs its isms and pessimisms from the people, and gives them back to the people. Error is everywhere, and nowhere more than in the popular novel. Denounce the press for its crimes and you are accused of trying to limit its freedom. If we had a clean press such plays as Pinero's dirty Iris, and Paul Potter's foul The Conquerors, and the latter's Notre Dame, which had to be thrown into the gutter for its insults to religion [great applause], would not be possible; nor would Charles Frohman be encouraged to poison us with horrible French theatrical odors from the cesspools of Paris. [Tremendous applause.]

Then the lecturer paid his respects to Father Ibsen, who, he said, makes his plays out of the blackest things in Norway. The lecturer said that after an Ibsen play men rush to the nearest barroom for a drink, and women to the nearest soda water factory, and that Ibsen was a nightmare of horrors.

Then Dr. Smith showed, in a sketch of the Mansfield play, A Parisian Romance, how the materialist dies, like a beast that he is.

Dr. Smith told his audience how the public like Roman Catholic scenes in plays. He read the curse scene from Richelieu, and said that the Roman Catholic Church had no stock curse in cold storage; and then he made fun of Mr. Belew and the man he confessed in The Sacrament of Judas. That play was, in Dr. Smith's opinion, the limit for silliness and ignorance of the rules of the Roman Catholic Church.

He spoke of New York in 1854, when a Roman Catholic hardly dared to show his face; and of how Boucicault wrote a play called The Pope of Rome, in which he showed the Pope (Sixtus) to be a hero, and the audience cheered. He finished by condemning the embraces and love-makings of the hero and heroine in modern plays, and said that it was disgusting to see them breathing into each other's mouths while wrapped in close and suggestive embraces.

FOR THE FUND AND HOME.

The cast of Yvette, which will be produced for the first time on the American stage for the annual benefit of the Actors' Fund, at the Knickerbocker Theatre, Friday, May 13, will include Tyrone Power, Bruce McRae, Harry Davenport, Arthur Elliott, Ralph Delmore, Morton Selten, John Barrymore, Robert McWade, Jr., Ernest Lambart, Paul Decker, Dorothy Dorr, Margaret Illington, Hattie Williams, Jeffreys Lewis, Kate Pattison Selten, Maude Granger, Rosalind Coghlan, and Claire Kulp. Yvette is by Pierre Berton, the author of Zaza.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

L. L. S.: No, the elephant in Wang is not real.

F. A., Toledo, O.: 1. Go to vaudeville agents. 2. By applying to the stage-manager and singing for him. 3. You only sign initials.

LUCY R.: Eighth or ninth floor, St. James Building, corner Broadway and Twenty-sixth Street, New York city.

EDWARD MCWADE, Franklin, Pa.: The book and lyrics of The Wizard of Oz are by L. Frank Baum; music is by Paul Tietjens.

W. L. KOAR, Wheeling, W. Va.: 1. Marie George, not Grace George, played Mimi in The Strollers at the Knickerbocker Theatre, June 24, 1897. 2. Francis Wilson was the star, not John Henshaw.

R. G.: 1. Managers naturally prefer capable students of a dramatic school to those that have no training. 2. See MIRROR'S advertising pages for reliable dramatic agencies. 3. Write address, as well as your name, hereafter. The day is fast approaching when THE MIRROR will consign all anonymous letters to the waste paper basket.

GEORGE T., Roselle, N. J.: At the opening of the Drury Lane Theatre, in the middle of the eighteenth century, Dr. Johnson's Prologue was read. Here are the lines:

When Learning's triumph o'er her barbarous foes
First reared the stage, immortal Shakespeare rose.
Each phase of many colored life he drew,
Exhausted fields, and then imagined new.
Existence saw him spurn her boundless reign,
And lagging time toiled after him in vain.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., April 21 to 28, 1904.

BEAR WALLOW BELLES. By Mrs. William R. Caperton.

BERNICE. By G. Alanson Lessey and Harry C. Browne.

LA DETTE. By P. Gavault and G. Berr.

LES DRAGEES D'HERCULE. By B. Bilhaud and M. Hennequin.

EMPEROR OF AMERICA. By Charles Sumner Dixon.

HIS MAJESTY AND THE MAID. By Samuel Lewis.

HONOR OF CASSEL. By George McDowell and David F. Perkins.

KING'S CUP BEARER. By Anna Farwell De Koven.

KING'S POWER. By Gustave R. Leonard.

MRS. TUBB'S TELEGRAM. By K. McDowell Rice.

OISSEAUX DE PASSAGE. By M. Donnay and L. Descaves.

SILAS MARNER. By Elizabeth Christine Cook.

THE WONDER OF HOLY ANTHONY. By Maurice Maeterlinck.

LETTERS TO THE EDITOR.

The Drama and a National Theatre.

WESTFIELD, N. J., April 26, 1904.

To the Editor of The Dramatic Mirror:

SIR,—The project of a "National Theatre," of which we are getting a good deal in the newspapers just now, seems to provide theoretically for everything but audiences! All the propositions it announces, so far as I can see, are truths, not to say truisms; such as, that the public wants "the best plays;" that an actor who knows only how to act one part is not an actor, etc., etc. But two equally true things—truisms also—are (I) that if the public don't have "the best plays" it is because it don't want them, and (II) that the reason why an actor acts only one play is because the public wants to see that one play.

If there was any demand for the Electra of Sophocles or Moliere's Tartuffe, how long would it be before those plays were running in New York? Is it not the fact that, while we perhaps do have an occasional bad play, we really do have all "the best plays"? Is it not the fact that, with the single exception of Shakespeare, almost any play written to-day is an advance over a play written as little as fifty, let alone a hundred, years ago, and that while we may go to see an old play as a curiosity, that once is enough, and there is no continuance of our curiosity? When, for instance, Augustin Daly produced Farquhar's Recruiting Sergeant, did any one see it without thinking how much better a nineteenth century playwright could have handled those same situations, and that, curious as it was, the most curious thing about it was how there ever could have been a time when people could have been satisfied with such thin stuff? As to Tartuffe, are there not hundreds of modern plays which contain Tartuffe, only a thousand times better worked out and completed (remarkable as was the delineation of Moliere's scamp for the years in and about 1640-1673), and which, besides, could fill a modern theatre more than one evening?

My own experience is that—with exception of Shakespeare and The School for Scandal, She Stoops to Conquer, and a few plays of that group (and Shakespeare and this group of plays are always being played somewhere, "National Theatre" or no "National Theatre"), the obsolete drama is not even educational. So far as I am able to digest the literature of the ladies and gentlemen of the National Theatre Society, what they are fussing and fretting about is, firstly, lest the dear public should not be "educated," and, secondly, lest the art of acting should become "a lost art" by reason of our having so many "runs." I cheerfully admit that there will be no "runs" in a "National Theatre" if conducted as the National Theatre Society now proposes. But will the dear public flock to be "educated" and pay for their chairs while being operated upon? Nor am I by any means convinced that either compulsory or voluntary courses of obsolete drama would teach anything except, perhaps, the evolution by which the art of playwriting has become the present means of delighting and entertaining all civilized creation! For my part, as one of the dear public, I am willing to enjoy the result, without bothering about the tedious processes of that evolution, and I fancy there are others who feel just that way. Besides, if it is necessary that somebody should study this tiresome evolution, I am willing to let Mr. Pinero and Mr. Belasco and Bronson Howard and Clyde Fitch study it for me, while I enjoy their incomparable modern plays, which help me pass evenings of unalloyed pleasure. Indeed, I am inclined to believe that the above named gentlemen have studied this evolution, so that this dear public need not; that they may even have held their noses long enough to labor through the commonplace and stupid smut of Aphra Behn! Sad as she all was, she is still a step in that evolution of the English drama which the National Theatre proposes to educate us in, and if its programme is faithfully carried out, Aphra Behn stands in a fair way to be presented in New York city in the not remote future!

Either the National Theatre will give the public what it wants, or it will not. If it does, it will give us what we have already, and so will be superfluous. If it will not, then it will play to empty houses and so again be superfluous. But if it proposes to save the art of acting by suppressing "runs" (that is, refusing to allow the public to see a good actor in a good play, for that is all a "run" means; if either actor or play had there will be no "run"), then the National Theatre will be not only a superfluity, like Falstaff's second shirt, but a public nuisance! Interest populi est suprema lex—even in its relaxations. And the inconvenience of the public is too high a price to pay for even the preservation of the art of acting, important as that art is to us all!

There is no small amount of falsehood in this constant claim that the public needs educating, and in its corollary that educated persons dislike, or avoid, witnessing popular—that is, entertaining—plays! There is not an audience to-night, nor on any other night in this year, nor in any year, in any theatre in Christendom, that does not prove its falseness.

And what audiences are not "educated"? One hundred and ten years ago this month, in the city of London, there was mounted and produced, at Drury Lane Theatre, a mess of rubbish which a parcel of pundits bamboozled by a boy forger, pronounced a play of Shakespeare's! The best actors in England were in the cast. But not the acting of John Philip Kemble nor of Charles Kemble nor of Mrs. Jordan, with all the resources of Drury Lane, could save it! As Charles Reade said, "Coal heavers and apprentices set literary criticism right in three minutes," and half the police of London could not force them to sit it out. An audience that could "set literary criticism right in three minutes" did not need "educating." And if our twentieth century audiences are not para sangs in the wake of the audiences of 1794, it would seem that perhaps they do not need a National Theatre at all!

Yours respectfully,
APPLETON MORGAN.

THE USHER

The authorities have proved the seriousness of their determination to insist upon safeguarding the public. Managers and owners of theatres in this city who treated the orders and requests of the departments with indifference learned last week, when the time came to renew their licenses, that the Mayor's Committee of Safety, the Superintendent of Buildings and the Police Commissioner have been, and are, in earnest. Several theatres that were unable to comply with all the orders within the specified time were given grace upon the managers agreeing to complete their alterations and repairs before Aug. 15, and consenting in case of failure to fulfil that agreement to the revocation of their licenses. The Mayor's Committee has performed its work thus far conscientiously, and with as much consideration for the interests of the theatres as is compatible with public policy. It is certain that before the committee finishes its labors New York will have as safe theatres as any community in the world.

W. S. Gilbert seldom makes a speech, but when he does it is witty. Recently in London he responded to the toast, "The Drama," at a dinner of the London Gallery First-Nighters' Club, and delighted his hearers. He remarked that a newspaper once observed, apropos of a person who had committed suicide, "No cause can be assigned for the rash act, the sum of 7 shillings 6 pence being found on the body." He had committed suicide as a dramatic author several years ago, but no cause could be assigned for that rash act either, as there was seven and sixpence worth of invention still remaining in the cranium of the deceased. But owing to the worries, jealousies, and heartburnings connected with dramatic authorship he had blown out his brains. An enterprising actor-manager had recently disinterred him, and was now engaged in endeavoring to galvanize him into a spasmodic new existence. He was to be put up at the Garrick simply as a stop gap, and, after that, he would be decently reinterred once more. He therefore attended that dinner as a ghost rather than as a guest, and in that supernatural capacity he was more entitled to respond for the toast of "The Drama in Hades" than for the drama in this world. There was a drama in Hades, in which actors, managers, authors, critics and gallery first-nighters reaped the reward of their sins of omission and commission in this world. The audience was composed entirely of deadheads, and all the plays produced were damned. If any actor-manager showed a tendency to hard-boiled egg-otism or wished for self-advertisement he found his name mentioned in the smallest possible type at the bottom of the playbill, and was shut off from enjoying a monopoly of the limelight. It was a drama in which leading ladies, who had proved to be misleading, were doomed to walk on in cheap and unbecoming "reach-me-downs," constructed in the fashion of the year before last. It was a drama in which gallery first-nighters were condemned to enthusiastically applaud plays of which they had the lowest possible opinion, a drama where dramatic authors—those pure and gentler spirits—winged their way to a nobler and more exalted sphere.

Mr. Gilbert went on to say that he was loath to believe the British drama was in such a parlous state as some people pretended. Critics condemned it, in general, with a big "D," but they were kind to it in detail, and he found it difficult to reconcile the condemnation in bulk with this approval in particular. We were likely to attach undue importance to any temporary dramatic "slump." Ten, twenty, fifty, a hundred years ago we were told that the drama was on the down grade, and the same things would probably be said in another hundred years' time, when there would be State-aided theatres, with dull plays, short runs and insignificant performers, and when there would be dramatic schools, in which all the principal actors and actresses would enter themselves as pupils. Mr. Gilbert, referring to the compliments paid himself for producing clean plays, related how he and the late Sir Arthur Sullivan relied upon the advice of a supposed Japanese authority to provide them with an appropriate air for the entrance of the Mikado in the opera of that name. The authority recommended what he said was the Japanese National Anthem, and they adopted it. The air had been performed many thousands of times since. It was only long after the opera had been produced that an undoubted authority, while praising the work generally, expressed his amazement that the authors had woven in the air of one of the riskiest songs ever sung in Japan. When, therefore, he was applauded for the cleanliness of his efforts, he remembered how he and his late colleague had been induced to take up one of the most disgraceful songs a prurient mind could imagine.

There was a howl of disapproval from the managers of this city last Winter when one or two of the theatres returned to the $1.50 scale of prices. But the public approved and responded liberally. In this connection attention may be called to the fact that half a dozen attractions that were seen earlier in the season at Broadway theatres at the $2 prices have played, or are yet to play, over at the Grand Opera House, where popular prices prevail, and they are not averse either to giving the usual "bargain" mid-week matinees. The managers of several of these attractions were among those that publicly denounced the adoption of the $1.50 scale at first-class theatres!

It is again reported that Novelli, the celebrated Italian tragedian, will come to this country. It is understood that he will visit us next season. Although his name and fame have not spread widely here, Americans who have seen Novelli in Italy regard him as one of the great actors of the day.

The suicide of Louis Ludovici because of despondency and weariness with the struggle against poverty calls to mind the unfortunate condition of hack dramatists in general, who write plays that are not produced and delude themselves with the hope that success will finally be theirs. Ludovici was years ago a successful Wall Street business man. He lost his grip downtown and turned to writing. He was play-reader and translator for Augustin Daly for a number of years, and he also was employed as a translator by Mr. Palmer. He knew several languages, and his translations served the purpose of his employers, which was to procure reading versions of foreign plays. He was infected with the dramatic microbe, and for years strove to do something as a dramatist. The only bright side of his years of vicissitude was furnished by the friendship of a man who, although not much better circumstanced than Ludovici himself, aided and encouraged him to the end.

ACTORS' ORDER OF FRIENDSHIP.

At the regular meeting of the Edwin Forrest Lodge, Actors' Order of Friendship, on May 1, on motion of Milton Nobles, Joseph R. Grismer was elected to the presidency for the ensuing year, and Bernard Reinold to the vice-presidency. William Harris was elected treasurer, and George W. MacIntyre secretary. The following members were elected trustees: Clay M. Green, John J. Pallas, Henry Simon, F. F. Mackay, and Thomas McGrath.

Something unprecedented in the history of the order occurred at this meeting. Three deaths in the lodge were reported since the last meeting. They were Sheridan Tupper, Frank W. Sanger, and Thomas E. Kearns. Eulogies were pronounced by Clay M. Green, Joseph R. Grismer, Milton Nobles, and Tony Pastor.

The lease to the Greenroom Club of the premises 139 West Forty-seventh Street, was renewed. The report of the treasurer showed the order to be in a most wholesome condition as to its finances. The meeting was one of the largest, most enthusiastic and most harmonious in the history of the lodge. Letters of regret were received from William H. Crane, De Wolf Hopper, and John Drew.

THE STROLL OF THE STROLLERS.

The Strollers Club began last evening its first annual stroll, which will consist of a week of theatrical performances at the home of the organization in Madison Avenue. The offering is a vaudeville in two acts, by John L. Golden and Rupert Hughes, entitled 'Round Herald Square. In the second act of the piece is introduced a burlesque, by Mr. Golden and Gustave Kerker, entitled The Wiz that Waz, in which a number of recent plays are made the subject of excellent sport. May Irwin appears in the presentation and sing a number of her famous songs, and several other professional players and eminent Strollers take part in the lively bill. The performances will be given every night this week and on Wednesday and Saturday afternoons. On last Sunday afternoon at the dress rehearsal the players acquitted themselves remarkably well, and the stage-management of Louis De Lange was as good as might be, considering the small size of the stage. 'Round Herald Square was played by the Strollers two years ago, but the book and score have been elaborated since then and the elaborations are merry and joyous, indeed.

NEW UPTOWN THEATRE.

The Colonial Theatre Company of New York was incorporated last Thursday in Albany to operate places of amusement and theatres. The capital stock is $100,000, and the directors are Meyer R. Bimberg, Willis Holley, and John M. Richie, of New York city. The company will build a theatre at Broadway and Sixty-second Street. It will be named the Colonial. The work of construction will begin at once.

GOSSIP.

Robert Grau, the recent manager of Patti, was in the City Court last Wednesday in supplementary proceedings as to his ability to pay a judgment against him held by a printing company. He testified that he had the booking of Patti's tour and organized a company to back the venture. He received a salary of $50 a week as president of the company, and Patti had a guarantee of $5,000 for each performance. Mr. Grau said that the tour was not a success, and that the $40,000 deposited with the Rothschilds as Patti's guarantee was refunded by her to her managers.

The Prince of Pilsen company closed its engagement at Daly's Theatre last Thursday night, and sailed for England to open at the Shaftesbury Theatre, London. Members of The Yankee Consul and The County Chairman companies visited Daly's during the action of The Prince of Pilsen on the last night, and when Macklyn Arbuckle and Willis Sweatnam, of The County Chairman, and Raymond Hitchcock, of The Yankee Consul, appeared on the Daly stage the applause and laughter were long and loud.

The annual vaudeville benefit for the Actors' Home will be given at the Broadway Theatre on Sunday evening, May 8. The leading feature will be a minstrel show with some of the leading feminine vaudeville lights. The interlocutor will be Paul Dresser. The end men will be Marie Dressler, Sallie Stembler, and Elizabeth Murray, bones, and Eva Stetson, Jennie Yeamans, and Elfie Fay, tambourines. The soloists will be Pauline Hall, Mabel McKinley, Adele Ritchie, Camille D'Arville, Marion Manola, Emma Carus, Sabel Johnson, Louise Gunning, Jeannette Melville, and Harriet Strakosh.

James E. Sullivan left The Red Feather company last week.

Maude Lambert has gone to St. Louis to commence rehearsals in Louisiana, at Delmar Garden. She will sing the Columbia role in it. Columbia is the prima donna.

Elsie De Wolfe sailed for Europe last Saturday on the *St. Louis*. Ethel Hornick played her part in The Other Girl at the Saturday performances at the Empire, and will continue in the part until the end of the season.

The Lillian Lancaster, who lately died, was the burlesque actress of that name—not the Lillian Lancaster who is widely known on the legitimate stage. The latter Miss Lancaster was seriously ill when her namesake died, and many of her friends naturally were led into the mistake that it was she who had succumbed. Miss Lancaster has quite recovered, and will play juvenile leads in the stock company at Asbury Park this Summer.

Among the many tributes paid to the late Frank W. Sanger, probably there were none more touching or sincere than that paid by his life long friend, Clay M. Green, at the meeting of the Actors' Order of Friendship, on Sunday last.

The Hyperion Theatre in New Haven, Conn., last Sunday passed into the control of the Shubert Brothers, of New York city.

Eugene Canfield is very ill with pneumonia at the New York Hospital.

Frank Emerson, formerly with the Bostonians and The San Toy company, and now with The Shepherd King, desires to contradict the rumor that was set afloat recently that he had died. As Mary Twain said, in similar circumstances, "the report was grossly exaggerated."

The Silver Slipper company, with eighty New Yorkers in the cast, was stranded in Ottawa, Ont., last Friday. The company disbanded.

ART THEATRE SOCIETY BANQUET.

The annual dinner of the National Art Theatre Society was dispatched last Tuesday night in Delmonico's. J. I. C. Clarke presided. There were nearly three hundred diners.

Emerson McMillin, director in twenty-four great corporations, who made many of his millions in gas, said that he thought it would be a misfortune if a man like Andrew Carnegie were permitted to build a National Art Theatre by himself; that he would much prefer to have one hundred thousand people interested in such a temple, and that he would gladly be one of one hundred rich people who will be willing to furnish $5,000,000 or any part of the sum needed to establish the National Art Theatre. He then suggested that the urbane and mellifluous presiding officer should find the other ninety-nine contributors.

The speech of the opera singer, David Bispham, was interesting, too. He said that he had approached Mr. Carnegie, who was his friend, both being Scots who would for fine art bleed, and that the result of that meeting, in the absence of a Walter Scott, he would disclose. But the story was worthy of the genius of Scott or Macaulay. Laughter and applause greeted Mr. Bispham's tale, which runs, in an abridged form, as follows:

David had traveled much and had seen the theatres at Athens, at Rome; had journeyed to the Land of Scotia and abode certain days in the hill country in the castle of Andrew the Rich, surnamed Croesus. David said:

"O, Andrew, thou hast flocks and herds and lands and palaces. Naught is impossible unto thee. Come, now, therefore, be it known unto thee that the new world cryeth out for a worthy home for the drama. O, Andrew, if so it seemeth good in thy sight, secure it well and grapple it unto thy heart with bonds of Steel. Do thou call its name the Institution of the Classic Theatre, wherein the greatest works of men may be performed!"

And Andrew spake:

"O, David, tell me now, I pray thee, how great a price hast thou deemed should be paid for such a work?"

David answered and said:

"O, Andrew, do thou apportion and set apart for this work ten million sesterii."

And Andrew answered and said:

"Verily, how noble a deed would this be could there but be found the actors (who truly, I believe, exist not) who could present worthily the plays." And then he was shown the names of the great ones skilled in acting. But Andrew questioned and looked on all sides, as is his wont, and he said:

"If thou sayest truly that there be men who can present worthily these plays, then to whom can they play them? For verily I perceive 'tis an audience is lacking, nor do I believe it is in the heart of the people to interest themselves at all in this matter. Have I not builded a hall and founded it in my own name? And did I not place therein Walter the Musician? And, verily, he piped and he piped, but the people danced not unto his piping! Nor came they to hear his music in sufficient numbers; and my venture rewarded me not. Truly, in order that I should not lose, I builded me studies upon the building."

Then was unfolded to him all the plans, and he spake, saying:

"Of the making of books there is no end, and they shall not go houseless. Verily am I sent to prepare a place for them. No! Verily, I will build me libraries. I have founded hundreds. My name shall live among men upon the earth forever!"

We met again in the New World, and there I spake to him further on the matter. I showed him the place where I would that the theatre should be builded. And he said that if others were like-minded and would join with him he felt the edifice in my thought even yet might take form. He also said:

"But hast thou not heard how it has been said by a wise man of old, put not thy eggs all in one basket? Put them there, I say—and watch the basket!"

And I departed, saying unto him that I would bring a plan. He fixed a day to see the same. I took counsel of a great architect, who made me certain drawings, and I went and sat at meat with Andrew in his own house. And after we had broken bread, Andrew called for the plans and marveled at the dignity and beauty of the art of the great architect who had conceived them. Then, turning toward his kinsman, he said unto me:

"If thou wilt have this young man, my kinsman, to build me the theatre, lo, I will have my purse bearer pay unto thee ten million sesterii!"

But the next day there came no word from him whose surname is Croesus, and a great fear came upon me. The second day came a letter from Andrew bidding me remember that though "on pleasant converse there is much delight, yet many words may be had without money and for small price. In the language of the common man, talk is cheap."

Then, by the waters of Babylon, Mr. Bispham sat down and wept over the mutable minds of men of millions.

P. J. Murphy said he thought that they ought to go down to Wall Street and hang out a sign, "Consulting Philanthropists," and steer lots of money that was going to waste in libraries up among the white lights of Broadway.

Joseph I. C. Clarke said that what the society wanted were plays that were great literary successes, and that it was not going to sit idly waiting for a philanthropic millionaire to come forward to endow a theatre; that it was going ahead and endow some sort of a theatre of its own. Millionaires were slavishly imitative. They will follow as soon as the way is shown.

Charles W. Hartridge backed up Mr. Clarke. He said that the Government wasn't any more a necessary part of the support of society than the millionaires were; that the society would show the Government things without waiting for the Government to appropriate the means, and that if it were doubted that a national art theatre were needed, to just look at the Metropolitan Opera House—a palace within and a brewery without!

James S. Metcalfe, the secretary of the society; Robert F. Haynes, Bronson Howard, John Brisben Walker, Justices Fitzgerald and O'Gorman, Mrs. Martha Morton Conheim, and Herman Klein also spoke. Mr. Howard said that his reason for being convinced that the thing was coming was that lovely woman had encouraged the project by her presence.

"MRS. WIGGS'" TRIUMPH.

Mrs. Mary Bass, the original Mrs. Wiggs of the Cabbage Patch, was presented in the Louisville, Ky., police court last Tuesday on the charge of throwing a jar of slops on the head of Mrs. Emily Smith, a would-be visitor, of Hazlewood, a suburb of Louisville. Mrs. Bass said that her life had been made miserable by the visits of people from all sections and climes. Mrs. Smith maintained that she was prompted by a spirit of charity, having gained the impression from the book that Mrs. Wiggs was in need of assistance. The case was adjourned until last Friday, when it was dismissed by Judge McCann, whose decision was that Mrs. Bass had suffered enough. Mrs. Bass left the court with the remark that she would now have some privacy and sleep.

ACTORS' FUND ANNIVERSARY.

The second anniversary of the opening of the Actors' Fund Home, at West New Brighton, Staten Island, will be celebrated there next Sunday, May 8, with fitting ceremonies. The chief speakers will be Clara Morris, Wilton Lackaye and Heinrich Conried, and the music will be furnished by De Wolf Hopper and Nella Bergen. Tickets for the ceremonies, which will begin at two o'clock, may be obtained without cost by members of the profession at the offices of the Fund.

The annual meeting of the Actors' Fund will be held at the Savoy Theatre on Tuesday morning, May 10, at eleven o'clock.

DVORAK DEAD.

Antonin Dvorák, one of the greatest composers of the present day, died suddenly of apoplexy in Prague on May 1. Dvorák was born in Bohemia in 1841 and was the son of a butcher. After great struggles he rose to fame, and became one of the most highly honored musicians in Europe. From 1892 until 1895 he was the director of the National Conservatory of Music in New York. Returning to Europe he was made, in 1901, a member of the Hungarian House of Lords. His works include many orchestral suites, cantatas, songs, and the operas Wanda, Selma Sedlák, Turde Palice, and Dimitrieje.

PERSONAL

Photo by Baker, Columbus, O.

SEVERSON.—Charlotte Severson is finishing her second season in the title-role of Queen of the Highway. Although she has not been starred in the play, her work has made her, in fact, a star to the clientle of the popular-price houses in which she has been seen. She is playing this week at the Gotham Theatre, Brooklyn.

CARLE.—Richard Carle was ill last week and out of the cast of The Tenderfoot.

GEORGE.—Grace George retired from the cast of The Two Orphans at the New Amsterdam Theatre last Tuesday night, and the part of Louise was played by her understudy, Mona Harrison. Miss George was suffering with bronchitis, and went to Lakewood. Miss George returned to the cast last Thursday night.

BANGS.—John Kendrick Bangs was married last Wednesday at Yonkers, N. Y., to Mary Brayton Gray, of New York city. The Rev. S. De Lancey Townsend performed the ceremony in All Angels' Episcopal Church, New York city.

WARDE.—Frederick Warde lectured Wednesday, April 27, at Cornell University, on the invitation of President Shurman. The subject was "Oratory: As Taught and Exampled by Shakespeare." Most of the faculty were present, and the auditorium was packed with a delighted and instructed audience.

SANGER.—Eugene B. Sanger directed the performance of The School for Scandal given by the students of Barnard College last week. Mr. Sanger says the college girls are unusually clever, and that many of them would be very successful on the professional stage if they should choose to adopt it.

JACKSON.—Leonora Jackson, the American violiniste, made a successful reappearance in London last Friday night after spending three years under the tuition of Sevcik, the teacher of Jan Kubelik.

CROSMAN.—Instead of going to Europe this Summer, Henrietta Crosman will rest in the woods after her season at the Belasco Theatre closes. In the Fall she will reopen at the Belasco Theatre in Sweet Kitty Bellairs. Arrangements have been made by David Belasco and Maurice Campbell for Miss Crosman to open the new Yorkville Theatre in this city next season directly after she closes her run at the Belasco.

MITTENTHAL.—Aubrey Mittenthal will sail for Europe to-day (Tuesday) on the *Kronprinz Wilhelm*.

WILLARD.—E. S. Willard's idea of acting in this country during the coming Fall has been abandoned, and a second tour of England is now booked. He will not be seen in this country until the Fall of 1905.

HARTE.—Ethel Bret Harte, the younger daughter of the late Bret Harte, will devote herself to the concert stage in London. She possesses a soprano voice of fine range and sympathetic quality. She is also young and pretty. She served her stage aprenticeship as a member of D'Oyly Carte's and George Edwardes' companies.

KENDALL.—Ezra Kendall closed his long and successful season in The Vinegar Buyer at Lancaster, Pa., on April 30, having been on tour since July 23. Mr. Kendall intends to rest for the Summer at his home, Mount Vernon, N. Y.

HAYNES.—Gertrude Haynes returned to New York yesterday after a successful tour with The Fatal Wedding. When she has completed her plans for next season she will sail for Europe to enjoy a much-needed rest.

TELLER.—Leo C. Teller, manager of the Broadway Theatre, Brooklyn, celebrated his silver wedding on Sunday evening, May 1, at his home. Mr. Teller was married when he was seventeen years of age, to a sister of Lew Fields. Mr. and Mrs. Teller went through the marriage ceremony again on Sunday, the officiating clergyman being the same one who joined them a quarter of a century ago.

MANTELL.—Robert B. Mantell closed his regular Winter season last Saturday night, and immediately opened a special Spring season in Canada and the Maratime Provinces.

H. R. R. HERTZBERG WORSE.

When the physicians of the Hudson Street Hospital were seen by a MIRROR representative last Sunday they reported H. R. R. Hertzberg, dramatic critic of the *Evening Journal*, to be in a critical condition. Mr. Hertzberg had a turn for the worse last Tuesday and had been out of his mind for the better part of last week, unable to recognize his mother and sister, who arrived four days ago from their home in Texas, to nurse him. His chances for recovery are very slight, as it now appears that his brain was affected by his terrible nine-story fall in the Morton Building three weeks ago. Mr. Hertzberg's death would be a loss to dramatic journalism, as his work, both on the New Orleans *Harlequin* and the New York *Evening Journal*, was frank, fearless, able, truthful and gracious.

NELLIE FARREN DEAD.

Nellie Farren, the noted English burlesque actress died in London on April 28, of heart disease, after a long illness. An account of her long and distinguished career will be printed in the next issue of THE MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

"Manhattan Successes"—Frank Daniels—Rip and Vaudeville for Ten Cents.

(Special to The Mirror.)

CHICAGO, May 2.

With Mrs. Fiske at the Garrick for two weeks, The Earl of Pawtucket at Powers' for an indefinite stay, and The Virginian at the Garrick for two weeks, the season will draw toward its close in Chicago in a rather more notable manner than the dearth of musical attractions allowed this community heretofore to expect. It is remarkable that two of these three bookings, which give special note to the Spring season, are known here as "Manhattan Theatre successes." The coming of The Virginian makes three Kirke La Shelle productions simultaneously appealing to the public in this city, where a dozen years ago Mr. La Shelle was a dramatic editor.

The bills this week: Garrick, Dunstan Farnum in The Virginian; Powers', Lawrence D'Orsay in The Earl of Pawtucket; Illinois, Frank Daniels in The Office Boy; Studebaker, The Sho-Gun (fourth week); McVicker's, Checkers (third and closing week); Great Northern, Holtz-Tolty; La Salle, A Royal Chef (fifth week); Columbus, Anne Sutherland and stock in Camille; Bush Temple, stock in Secret Service; Hopkins', A Gambler's Daughter; Bijou, Little Church Around the Corner; Criterion, The Eleventh Hour; People's, stock in Little Minister; Howard's, stock in Alvin Joslin.

The Grand is dark. It will be closed for repairs until May 23, when The Wizard of Oz is to return.

The surprise of the week was the sudden shortening of The English Daisy engagement at the Garrick, followed by the announcement that The Virginian, the entire Manhattan Theatre production, would be substituted. The Daisy was to have had three weeks at the Garrick, but one was regarded as enough, as The Virginian will have two. The Virginian, opening to-night, had to make the shift from New York between the Saturday night performance there and the Monday night performance here.

Is there a widow of Robert Dulcus, and where is she? The management of the Frank Daniels company is very anxious to have these two questions answered at once, and persons having any information which might aid are requested to send it to C. H. Dillingham or Louis Nethersole, care of the company, in Chicago. Mr. Nethersole said that Mr. Dulcus, a chorus man about fifty-five, died in Milwaukee and left a small estate, in cash and life insurance. The burial took place in Milwaukee, and Mr. Dillingham and Mr. Nethersole, who attended to the funeral, were about to secure the estate for the Actors' Fund when they learned that there was probably a Mrs. Dulcus somewhere. No other kith or kin have been heard of. Mr. Dulcus' roommate, Frank Conway, a comedian and dresser for Mr. Daniels, fell ill of pneumonia in Milwaukee, and his death was expected, but he is now convalescent there in a hospital.

Thomas C. Leary, who succeeded Etienne Girardot as Hank Pank in The Sho-Gun, has made a great improvement in the part. Georgia Caine is a pleasing widow, in place of Trixie Friganza, but in regard to the substitution of Frieda Hoffman (from Conried's grand opera chorus) for Anna Wilson, as the pretty little Princess Hunki Bun, the question has been raised in print and out, why? The negotiations to put Clayton White in place of Bruno in the leading role of the irrepressible Yankee millionaire have ended, and it is positively announced that Fritz Williams, of the Empire stock, will play the part. The change will be made next week.

Frank J. Wilstach, of Viola Allen's Twelfth Night staff, was in town last week.

Frank Daniels has had big audiences of the best people in town at the Illinois.

Carmen, with Grace Reals in the name part, was a proof of Stage Director Frank Livingston's good judgment, and the Bush Temple had large audiences last week. The play introduced a new member of the company, Mignon Foster, ingenue, as Dolores. Miss Foster's chief excellence in the part lay in a careful, clear and effective manner of delivering her speeches.

Rip Van Winkle drew crowded houses at Howard's last week, and Lorin Howard's Rip seemed entirely satisfactory to his patrons. The children's parts were brightly played by a juvenile vaudeville team, Slater and Klein. Mr. Howard has the fastest steel curtain in town. It is raised and lowered with a windlass in a comparatively few seconds. Here, on the far north side, the patrons get an entire play and several vaudeville turns for 10 cents.

George L. Nail, business manager of Sweet Clover, was in town on business last week.

J. J. Murdock is said to be negotiating to control Jessie Bartlett Davis' services during next season.

The Royal Chef is playing Checkers at the American League Baseball Park this afternoon. Rose and Graham are the pattery for the Checkers nine, and Lewis and Stevens for the Chefs. Cleo Bonoit, Florence Townsend, May Hamilton, and Minnie Murray are the "official Chef fans." The million dollars or less receipts will be given to charity.

Chicago dramatic editors have developed a rivalry for theatrical news items recently.

There is a letter at THE MIRROR office, Chicago, for Inez Lyle, address care of MIRROR office here. Unless called for soon it will be sent to the New York office.

The Mirror's Chicago office has been removed to Suite 53, 5th floor, Grand Opera House, next door above where the office has been heretofore.

OTIS L. COLBURN.

BOSTON.

New Changes of Bill—A Pair of Camilles—Nance O'Neil's Season Extended—News.

(Special to The Mirror.)

BOSTON, May 2.

Only one important change of bill is made in Boston to-night and that is at the Hollis, where Nat C. Goodwin comes back with his revival of A Gilded Fool, which has always been a popular piece here with him as star. His work is as interesting as ever and he has an exceedingly well balanced company, headed by Chrystal Herne. This is the last week of his season, and he sails almost immediately for England.

Boston seems to be getting a richness of Camilles as well as the other leading cities of the country, and although we do not have two in opposition as New York did recently, we are able to compare two impersonations in as many weeks. Nance O'Neil smashed Hollis records with Camille last week, and now Blanche Stoddard shows patrons of the Castle Square how she thinks the part should be played, although they have already become quite familiar with the Lillian Lawrence brand of the character.

At the Bowdoin Square, the other resident stock company takes the edge off the all-star production of The Two Orphans by giving it here about four months ahead of the coming of that organization to one of the uptown houses, probably the Colonial. Charlotte Hunt and Corrine Cantwell are the orphans, and Florence Hale plays La Frochard, one of her best characters.

It was the original intention to have the Weber and Fields engagement at the Globe last only a fortnight, but an extension was arranged for, and one additional week will be played here before the company goes to New York.

Woodland is getting into shape at the Tremont, and it begins to look as if Henry W. Savage had secured another of his tremendously successful winners for a Boston Summer.

Babes in Toyland has not been packing the Boston as The Wizard of Oz did, but the audiences are so large that they would fill to overflowing any other auditorium in the city. William Norris is a delight in the leading role, and the grotesque dance by Charles Guyer and Nellie Daly is one of the gems of the piece. The chorus is a notably effective one in every respect.

This is the last week of Mother Goose at the Colonial, and the plan had been to close the house for the Summer, but Nance O'Neil's fortnight of evening performances at the Hollis had been so successful in every way that a quick hustle was made. John B. Schoeffel was able to cancel engagements in New England and Montreal, and so he will be able to bring Miss O'Neil back to Boston for another fortnight. A special feature will be made of Macbeth, for at the Hollis every seat was sold out for all four performances of this tragedy long before she made the production.

Candida attracted the most brilliant opening audience that the Park has had in many seasons, and despite deplorable weather, it has played to excellent business. Arnold Daly is preparing also to give The Man of Destiny.

Ward and Vokes have had a splendid week at the Majestic, but their engagement closes this week, and with a few nights on the New England circuit their tour will come to an end. Buster Brown will come for a run with W. T. Carleton and the Four Emperors of Music as notable special engagements.

The Little Mother is an excellent play, with abundant heart interest to thrill the patrons of the Grand Opera House. It is the next to the last attraction of the season there for the house will close with The Smart Set, the first three performances being given as a composite benefit for the staff of the theatre.

When Women Love is the play of the week at Boston Music Hall, which will remain open for some time to come since the bookings include Yon Yonson, Are You a Mason, and Sky Farm—this time its third visit and returning for an extended run.

Lillian Lawrence will not return to Boston in the Fall. She has just signed a contract with Fred Belasco to manage her for a term of years, and it is more than likely that she will play exclusively upon the Pacific Coast. She opens at the New Belasco Theatre in Los Angeles in September, and the plan is ultimately to make her one of Mr. Belasco's stars. She will play out the remainder of the Summer as leading lady of the Albee Stock company at Keith's in Providence.

The performance of Candida at the Park to-night was a benefit to J. R. Keen and Frank Cauley, the men in the box-office.

Ilma Pratt has left the Weber and Fields company at the Globe, and will be married in New York on Wednesday.

Mabel Frengear, of Babes in Toyland, sails for Marseilles this week to join her mother, who is a leading dancer at La Scala in Milan.

Charles R. Sturgis, who has been business manager with Ward and Vokes ever since they started out as stars, has been selected by Stair and Wilbur as managers of the New Majestic in Brooklyn.

Kate Ryan and her pupils gave an interesting dramatic recital last week. It is always a welcome event when Miss Ryan, who was a valued member of the old stock company at the Museum, returns to the local stage.

Julia Arthur was the leading spirit at the launching of the steam yacht *Jule*, at Lawley's and broke the customary bottle of wine as the craft started down the ways. The new yacht is owned by her husband, B. C. Cheney, and is a beauty in every respect. She will be the flagship of the Boston Yacht Club.

JAY BENTON.

PHILADELPHIA.

The Dying Season—Uncle Tom's Cabin Not a Success—Nor is A China Doll.

(Special to The Mirror.)

PHILADELPHIA, May 2.

The waning season is rapidly drawing to a close, the Broad Street Theatre and Garrick Theatre closing April 30, with many others to follow at the first approach of hot weather.

Theatre licenses for 1904, heretofore granted in January but withheld by the Mayor on account of the theatre inspections, were granted and licenses issued April 28 for every place of amusement in the Quaker City.

William A. Brady's "all star cast" of Uncle Tom's Cabin at the Chestnut Street Opera House has not been the success anticipated, and for its second and final week the prices have been reduced to fifty cents for best matinee seats and one dollar for evenings, nothing higher. This is likely to be the final week at the Opera House.

The Tenderfoot opened to-night at the Chestnut Street Theatre for a two weeks' engagement and received a welcome. The Southerners is booked for May 16, which closes the season.

The Walnut remains open with A China Doll, Robert E. Graham being added to the cast. They are still altering, adding and trying to improve this concoction for a Summer tour, a doubtful, costly venture.

Parsifal, the play, under the direction of Miller and Kaufman, was given at the Grand Opera House to-night to a crowded house. It is a massive scenic production, with enlarged orchestra and first-class company. George W. Barbier played Parsifal well. Sky Farm follows May 9.

At the Auditorium Rose Melville in Sis Hopkins is the entertaining feature this week, opening with good prospects. Why Women Sin will be the closing attraction for the season week of May 9.

Miss Bob White has made her home at the Park Theatre for the balance of the season; 750th performance May 9, with souvenirs.

The National Theatre offers Jesse James with a fair company, headed by Henry Belmar. Eight Bells week of May 9.

Florence Bindley in A Midnight Marriage is the card this week at the People's Theatre, and will play a profitable engagement. Irene Meyers follows May 9.

Mamie Fleming is playing a good stock engagement at the Kensington Theatre, presenting for her second week True Hearts of Ireland, with musical specialties introduced. Princess of Patches May 9.

Forepaugh's Theatre stock company appeared this week in a new, powerful play, The Master of the Mines, introducing the favorite, George Learock, in the leading role, and usual good support. Parsifal, playing this week at the Grand Opera House, will be brought to this house week of May 9.

The Bijou Theatre stock company can justly feel proud of their popularity and patronage since the inauguration of the dramatic season. The weekly offerings are suited to attract our best class of theatregoers. The Lost Paradise, handsomely staged, with first-class cast, to large business. The Last Word May 9.

A very little mouse ran up a woman's leg, and she screamed at the matinee performance at the Standard Theatre April 28. Everybody made a wild rush for the exits, but the quick action of an actress started the orchestra playing and the excitement abated. The Scout's Revenge is the programme for the week by the Darcy and Speck stock company, to fair returns. The Price of Honor May 9.

This is the last week but one of the German stock company at the Arch Street Theatre. The Hoernes Family, Sodom and Gomorrha, Two Girls of the Ballet, The Golden Eva, a sixteenth century costume comedy, by Schoenthan and Koppel-Elfeld, will be the offerings.

Dumont's Minstrels, at the Eleventh Street Opera House, will close their prosperous season May 14. For this week they have an "all-star" cast burlesque Uncle Tom's Cabin, with Hughey Dougherty, Vic Richards, Turner and Birchmore in noted roles, exceedingly funny.

S. FERNBERGER.

ST. LOUIS.

Opening of the Exposition—Operas and Musical Comedies.

(Special to The Mirror.)

ST. LOUIS, May 2.

The greatest show on earth, otherwise the Universal Exposition, is in full swing for its long run of seven months, in the most massive theatre in which any similar attraction has ever played. The rising of the curtain of this world drama was to the glad Summer sunshine and the rhythm of the finest bands in the world Saturday, April 30. One instant before President Roosevelt touched the electric button in the White House at Washington the imposing scene in the vast plaza of St. Louis was one of hushed expectancy. The great cascades were silent, not a flag fluttered from the ivory palaces. The next instant the roar of the down-rushing water broke the silence of the great court and ten thousand flags broke from the mast heads on the cornice lines of the buildings. The show was on. For the first time the real magnitude of the Exposition was realized by those who gazed from the Terrace of States, in the Cascade Gardens, eighty feet above the grand basin, over the immense expanse of the plaza of St. Louis, filled with one hundred thousand people. The broad avenues leading into the plaza were congested with other living streams.

The formal ceremonies took place at the base of the gigantic shaft of the Louisiana Purchase Monument. The president of the Exposition, David R. Francis, introduced Director of Works, Isaac S. Taylor, who delivered the keys of the Exposition palace. The act was enhanced by the grand music of the march "Louisiana" led by John Phillip Sousa. President Francis transferred the exhibit palaces to Director of Exhibits, Frederick J. V. Skiff. A chorus of two thousand voices rendered the "Hymn of the West," the words of which were by Edmund Clarence Stedman and the music by John Knolls Payne. Addresses were made by Mayor Rolla Wells, President Thomas H. Carter, of the National Commission, Hon. Henry E. Burnham, of the United States Senate, and James A. Tawney, on behalf of the House of Representatives. Edward H. Harriman, of New York, spoke for the domestic exhibitors, and Albino R. Nuncio, Dean of Foreign Commissioners, spoke in behalf of foreign exhibitors. The Secretary of War, Hon. William H. Taft, representative of the President of the United States, made the address, which proceeded the actual opening of the Exposition. The ceremonies were concluded with the "Star Spangled Banner." The spectacular feature of the day, immediately following the formal opening ceremonies, was the parade of the forty-eight shows comprising the mammoth Pike and the Marine Pageant on the water ways. Over three thousand strange peoples and more than one thousand wild and trained beasts made the most gorgeous and unique panorama of nations that has ever been beheld in this country. Thirty different tongues were spoken in the strange procession. Barbaric bands played music unfamiliar to the ears of the tremendous audience. Dancers from every part of the earth pirouetted along the line of march. The moving color of the procession was brilliantly kaleidoscopic in its effect. Pretty women of the far East riding in jinrickshaws, Persian jajavaks and sedan chairs disputed the admiration of the multitude with the fair coleens in jaunting cars, and Parisian chansonettes in stylish traps. A Chinese dragon, sixty feet long, crawled on its belly with forty pairs of human legs, and a parade of poultry displayed the funniest circus procession that was ever seen. Eight hundred Indians made a bit of brilliant color. Hindoo, Japanese, Singalese, Afghans, Arabs, Soudanese, Filipinos, Boers, and British soldiers, Spanish gypsies and Tyrolean peasants were a few of the dissimilar people in distinctive garb. The Hagenback's Wild Animal Show had a section in the parade that ourcircused the combined circuses of America. There were herds of elephants, camels, dromedaries, giraffes, llamas, tandem teams of zebras, antelopes, fat tail African sheep and ostriches hitched to sulkies. Dens of lions, tigers, polar bears, leopards, brown bears, cages of monkeys, and all manner of strange birds made a jungle scene that thrilled the spectators. The great illusions of the Pike displayed their wonders in floats with more wierd and fantastic shapes than the Mardi Gras.

If the land parade was interesting, the marine pageant was even more enlivening. A large electric launch, *Roosevelt*, was weighted down to the gunwales by a band. It preceded a flotilla of electric launches, beautifully embowered in floral designs and gay streamers. The division was filled by foreign commissioners. Fourteen other launches, representing the States formed from the Louisiana Territory, held the commissioners of these States, and were followed by a flotilla of barges bearing representatives of all the other States. Grotesque gondolas with the shapes of swans, sea serpents, mermaids and other aquatic fantasies had a separate division. A flotilla of Venetian gondolas, carrying singing gondoliers, ended the unique procession. The land and marine pageants were two miles in length.

Francis Wilson and his all-star cast gave a revival of Erminie at the Olympic this evening. Jessie Bartlett Davis, Marguerite Sylva, Jennie Weathersby, Clara Belle Jerome, Signor Perugini, William C. Weeden, and Robert Broderick were enthusiastically received. Fritzi Scheff in Babette follows:

Marie Cahill, who made such a hit in Nancy Brown at the Century Christmas week, returned to this popular house last night and was royally welcomed back by a crowded house. Checkers is the next attraction.

Grand Opera in English by an American aggregation of lyric talent—the Rose Cecelia Shay company—is the initial attraction of the new management of the Odeon, the Odeon Amusement Company, which organization took charge May 1. The Rose Cecelia Shay company has never visited St. Louis, although it has been on tour three seasons. The talent was originally recruited in New York, and the prima donna, Rose Cecelia Shay, a daughter of Thomas F. Shay, is at the head of the enterprise. Carmen was the bill last night.

The Good Old Summer Time, with George Evans as principal funmaker, returned to the Grand yesterday afternoon. Some fifty performers, including a large chorus, presents the musical comedy. As given here earlier in the season, the piece was uncommonly well staged.

Sag Harbor is the Crawford bill.

Remember the Maine is Manager Russell's offering for the first week of the fair.

Slaves of the Mine is at Havlin's.

Delmar Garden opened yesterday. Band concerts will be given and all the garden amusements will be in full blast.

J. A. NORTON.

WASHINGTON.

Percy Haswell in a Japanese Play—Attractions of the Closing Season.

(Special to The Mirror.)

WASHINGTON, May 2.

Percy Haswell commenced an engagement to-night at the New National Theatre in O Kiku San, an American-Japanese comedy and a house-ful of admiring friends gave her a welcome. The play, a recent winner in a prize play contest, deals with Japanese Legation life in Washington, and is the work of A. R. Haven, the author of Josephine, Empress of the French.

Miss Haswell is shown in a most attractive role, that of a piquant Japanese girl, full of sweetness, archness and spirit. O Kiku San means The Honorable Miss Chrysanthemum, as the Japanese call all their women by the names of flowers. The heroine is the daughter of the Japanese Minister to Washington and has been betrothed by her father from infancy to a Japanese nobleman thrice her age. In Tokyo she has met Lieutenant Collis of the United States Navy, and the acquaintance ripens into love on both sides. But the father indignantly denies the request of the American officer for the hand of his daughter, as his family honor demands he keep the promise pledged to the Japanese suitor. These plans are outwitted and in the end O Kiku San marries her American lover. Besides the Japanese diplomatic corps, the Secretary of State, Secretary of the Navy and the Chinese Ambassador are characters in the play. The strong supporting company includes George Fawcett, De Witt Jennings, Evelyn Vaughn, Frank Craven, George Schrader, Edwin Evans, Charles Gay, Regun Hughston, Laura McGilvray, and Agnes Everett. Manager George Fawcett intends to make this play, with Miss Haswell, one of next season's touring attractions. This engagement closes the regular season at the National Theatre.

Herrmann the Great, in a rare programme of magic and illusion, made a pronounced success to-night at the Columbia, with a very large and astonished audience. The Laskeys, musical duettists, are an attractive feature. Next week, The Edwin Arden Stock company for a Spring and Summer season.

East Lynne is the bill for the closing week of the engagement of Eugenie Blair and company at the Lafayette Square Opera house. Next week, the Aborn Opera company commences the Summer opera season.

At the Academy of Music a full house enjoyed Theodore Kremer's Wedded and Parted. Rose Melville, in Sis Hopkins, will follow.

Black Patti's Troubadours are at the Empire Theatre. A cake-walk open to local competitors is announced for Saturday. A Rabbit's Foot next week.

Sunday night at the National the Kilties, the popular Canadian Concert Band, appeared to a crowded house. A great card is the Johnstone Troupe of Pipers.

The Edwin Arden Stock company that commences next week at the Columbia for an extended Spring and Summer engagement, includes Edwin Arden, William Lewers, Bert Market, William Herbert, Malcolm Duncan, Richard Gordon, Philip Sheffield, Percy Leach, Mabel Roebuck, Alice Butler, Victoria Addison, Grayce Scott, and Olive Oliver.

Allan D. Albert, who for the past two seasons has been the dramatic editor of the *Times*, has tendered his resignation.

JOHN T. WARDE.

CINCINNATI.

The Darling of the Gods—Two Dollars Too Much for Erminie—Cornelius O'Callahan Dead.

(Special to The Mirror.)

CINCINNATI, May 2.

The Grand Opera House has seldom held a more brilliant audience or its stage a more sumptuous production than to-night when Blanche Bates appeared there in The Darling of the Gods. It was Miss Bates' first appearance in this city as a star, and she received an enthusiastic welcome. The advance sale is one of the largest of the season, assuring a very successful week. Marie Cahill, in Nancy Brown, will follow.

Erminie at $2 a seat did not appeal very strongly to the Grand's patrons last week, and only a moderate business resulted.

The Runaways, with Arthur Dunn strongly featured, and at popular prices, did a tremendous business at the Walnut. It was succeeded yesterday by George W. Monroe in My Aunt Bridget.

The third week of the Selma Herman Stock company at the Lyceum began yesterday, with Dora Thorne as the bill. William Ferris appeared as Roland Earle, and Miss Herman was seen in the dual role of Beatrice Earle and Dora Thorne.

The death of William Broderick, of the Erminie company, came as a great surprise and shock to theatrical circles in this city. He had never appeared in better form than on Monday and Tuesday nights, but on Wednesday night complained of being ill, and faltered once or twice in his lines. Until a very short time before the end, however, not even his physician supposed that his illness was anything more than a trifling indisposition.

Louise Dresser, who has been visiting relatives in this city for several weeks, appeared at the Columbia for a few days last week, taking the place of Tom Browne, the whistler, who was suddenly called East.

Deserted at the Altar is this week's bill at Robinson's.

Harry Ellesworth appeared at the Grand yesterday, giving his lecture on the Oberammergau Passion Play, which made a great success last year both at the old Pike and at Robinson's.

Cornelius O'Callahan, a retired merchant, died at his residence in this city on Friday. He was the father of Trixie and Bessie Friganza.

Florence Shaw, one of Miss Mannheimer's pupils in the School of Expression, has been engaged to finish the season with the Kate Claxton company in The Two Orphans.

H. A. SUTTON.

BALTIMORE.

Amelia Bingham—Concerts and an Oratorio—New Play.

(Special to The Mirror.)

BALTIMORE, May 2.

An appearance of special interest was that of Amelia Bingham and her stock company, at Ford's Grand Opera House this evening, in her new play, Olympe. Miss Bingham's company includes Henry Woodruff, Creston Clarke, J. H. Gilmour, Edgar L. Davenport, Adelyn Wesley, Ivy Trautman, and others.

At the Academy of Music Alice Neilson's production of The Singing Girl is presented. Edna Bronson plays the part originated by Alice Neilson in a clever manner. The Wizard of the Nile will follow.

The Eagles' Mammoth Minstrels began a week's engagement at the Maryland, where they were enthusiastically greeted by a large audience. The Olio consists of Delmore and Lee, Ford and Wilson, and others of equal merit. The following attraction is Who Kissed My Wife.

Hearts of Oak is seen at the Holliday Street Theatre. At the close of the week, Black Patti Troubadours.

The policy players hold the stage of the Bijou this week, where they give a long and varied programme. A special feature is the appearance of Madame Flowers, "the bronze Melba." Others of interest are Slater and Perrin, Lasso Sisters, Policy Players Comedy Quartette, Allie Brown, and a trained chorus under direction of Will Accoor. Tracy, the Bandit, next week.

The Pop concerts began at the Lyric this evening, with the United States Marine Band of Washington as the attraction for the week.

Next week at the Maryland a new farce entitled Who Kissed My Wife will be produced. Incidentally this production will show Tony Hart, one of the most widely known of the younger comedians, and a nephew of the elder Tony Hart, as a star.

W. J. O'BRIEN.

PITTSBURGH.

The New Stock Company at the Grand—Other Offerings—Circus in Town.

(Special to The Mirror.)

PITTSBURGH, May 2.

This morning Walter L. Main's Circus made its first showing by an attractive parade, and the performance this afternoon drew a large crowd, which witnessed an entertaining show. It is here for two days, four performances.

The new Summer stock company at the Grand gave its first performance this afternoon before a good-sized audience, presenting Soldiers of Fortune. The members of the company are Charles Richman, Minnie Seligman, Robert Wayne, Charles Wyngate, Harry Byers, Joseph Green, William McVay, Charles Abbe, Herman Leib, Maurice Wilkinson, Willis Martin, Dennie Harris, William Conklyn, Joseph Wighaman, Frank Moran, George Long, Charles French, Charles West, Henry Courtley, Frank Voss, Horace Mitchell, Minna Phillipps, Emma Dunn, Hilda Strong, Alice Gale, and Frances Cummings. The play is prettily staged and well acted. Captain Barrington for next week.

The Bijou has a thriller in The James Boys in Missouri, which pleased two good sized audiences to-day. Next week Only a Shop Girl.

Hello, Bill, with Harry Blakemore as the headliner, is the offering at the Empire for the week. This house will close its season this week.

The Bostonians began a three weeks' engagement at the Nixon to-night, presenting Robin Hood for the first week. For next week The Serenade.

Walter Damrosch and the New York Symphony Orchestra will give a Parsifal matinee at Carnegie Music Hall on Saturday afternoon.

On last Friday night, at the Grand, William Ingersoll, the occasion of his farewell, was presented with a handsome gold watch by the Eighteenth Regiment, N. G. of Pennsylvania, and also received many other gifts.

Miss Minna Phillips was given a very hearty welcome to-day at the Grand by her numerous admirers whom she won here last season.

ALBERT S. L. HEWES.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.

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The Latest from Over the Wire: "The Harris' Ballads still booming."

Joe Welch will use "Always in the Way" with his first appearance in vaudeville at Hammerstein's Victoria Theatre shortly.

Leah Russell, the Yiddish soubrette, is creating a sensation with "Goodbye, My Lady Love." Now appearing in vaudeville.

The most beautiful, dreamy, entrancing instrumental waltz written in many years, "Voice of the Night," by Charles K. Harris, is destined to be the season's greatest success.

"For Sale, a Baby" has already reached the 50,000 mark. A pretty healthy baby and still growing.

"You Never Spoke to Me Like That Before" is the recognized standard ballad hit of the season.

"By a Shady Brook," Charles B. Brown's catchy two-step, is creating a furor in Chicago, his home city. The East will soon hear of it.

John Philip Sousa, the popular band-master, will play Rudolph Aronson's new march, "Down the Pike," at the St. Louis Fair.

"Always in the Way" has reached the 300,000 mark and is creeping up to a half million. Keep your eye on this song. It hasn't started yet!

"In a World Just Made for Two," George Rosey and Frank Tannehill, Jr.'s, beautiful ballad, is conceded by all singers who have heard it and who are singing it to be their best effort.

Joseph E. Howard, author of "Hello, My Baby," has been "setting them wild" as usual for the past week in Baltimore and Washington with his big hit, "Good-bye, My Lady Love." Ten encores every night.

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW.

"Katunka," a new intermezzo march two-step by Lee Orean Smith, is the latest addition to the Vandersloot catalogue. This number is really captivating and will undoubtedly rank among the big hits now developing.

Charles K. Harris, who has enjoyed the experience of realizing fame and wealth as the result of one song, is now repeating his success with three songs. His offices were busy until midnight several times last week, when his entire force were engaged in shipping big orders to all parts of the country.

Spenser Kelly will open on the Proctor Circuit May 9. He will introduce "Blue Bell," "There Is a Word," "Just for the Sake of Society," and a new march song written by himself, entitled "The Yankees of the East."

William H. Smith has just finished playing the Proctor Circuit, where he has met with unusual success. His own composition, "Though We May Ne'er Meet Again," became a popular favorite at Albany last week, where he was compelled to respond to many encores.

The latest Summer song is from the pen of Al. Doyle and Harry Lester. It is a bright, catchy piece, called "In Summertime, Down by the Sea," and is published by the Dowling-Sutton Publishing Company.

"Dreamland," the colossal amusement park at Coney Island, is certain to receive its full measure of attention in songs of all description this Summer, but it has been the good fortune of Heelan and Helf to offer the most original song of the season in their new comic coon creation, "When the Coons Have a Dreamland of Their Own."

Louise Du Pree, the charming Southern singer, is singing with great success "Ma Morning Glory Babe," "Only You and I, Love," and "The Song Our Boys Sang," published by the Peerless Publishing Company.

Marie Heath is singing "The Little Rustic Cottage by the Stream."

Walter H. Lewis and Ormsby A. Court have just placed with Witmarks a march song, entitled "Teddy." It will be out in a few days. Needless to say, the song has the real martial swing and patriotism enough to make a repeater out of the most conservative Presidential voter.

"Egypt," of The Girl from Kay's, has reached Frisco, and is featured on the musical programme of the Alcazar Theatre Orchestra, under the direction of Edward B. Lada.

George Primrose and the Foley Twins sing and dance to the tune of "Lazy Moon," and Mr. Primrose, who ought to know, says that "Lazy Moon" and "Nobody's Lookin' but the Owl and the Moon" are the two finest darky songs written since the days of Stephen Foster.

"Heroes That Wear the Blue," published by Edwin S. Brill, is now being featured by the Silvers, Talbot and Rogers, St. John and Le Devre, Spenser Kelly, Howard Sisters, Harry Wise, Aurie Dagwell, and other leading artists.

George A. Rosey's new march (which he has placed with the Harris firm), "In a Nutshell," is catching on in great style and can be found on all first-class programmes.

At times some very interesting incidents occur in the "making up" of popular songs. J. Louis MacEvoy, the well-known lyric writer, related one recently in connection with the popular Japanese love song, "My Belle of Tokio." He said: "In company with a party of bon-vivants, who met on board the U. S. Battleship 'Oregon,' in the harbor of Yokohama some few years ago, I met a Japanese naval officer whose home was in Tokio, from which place the party of Americans had just arrived. During the conversation the charms of a certain belle of Tokio were referred to, and all agreed she was a great beauty of the Japanese type. At the suggestion of a member of the party Mr. MacEvoy wrote some verses praising the 'Belle of Tokio,' which were dedicated and sent to her. The matter was closed and forgotten. Years passed, when just a month ago Willis Woodward, the publisher, asked Mr. MacEvoy if he could not write a few verses for a Japanese love song, the title of which was to be 'My Belle of Tokio.' Instantly the occurrence in the harbor of Yokohama came to his mind. He looked up the original manuscript, and with very little alteration the verses were fitted to the dainty song which has recently been issued.

Edward Espy, playing Uncle Tom in the company which played at the New Star Theatre last week, has been scoring immensely with his clever rendition of "In Sunny Africa" and "I Ain't Got No Time."

A new march two-step called "The Double Nine," by Al Doyle; a march, "Mid Shot and Shell," by Ernest Erdmann, and the "No Name" two-step, by Ed Dicey, are leading the Dowling-Sutton Company's instrumental catalogue.

"Don't Come Back and Hang Around Ma Do'" is the song hit in Ted Faust's Minstrel company, touring the West. Published by Peerless Publishing Company.

Fred V. Bowers, of Horwitz and Bowers, has written three new songs, entitled "Daisy Song," "Watermelon," and "Independence Day," which he is introducing throughout the West with scenic effects. Horwitz and Bowers' ballad, "Every Day Is Sunshine When the Heart Beats True," is being sung by every prominent song illustrator in the country.

"Ma Lady Moon" is a big success with the Holty Tolty company, Reidy and Currier, Holcombe, Curtis and Webb, Haverly's Minstrels, The Great White Diamond, and other companies.

A new waltz song by Charles K. Harris, which will be introduced by Pauline Hall, is being eagerly watched for by his many professional friends throughout the country. It is away from all so-called "Summer songs." On account of the many song pirates who are on the lookout for original titles and who do not object to using a new creation from an original brain, Mr. Harris says he has held it back until the date of publication. This song is now in press, and professional copies will be ready with orchestrations soon.

Violet Butler McCoy, who is known as the dainty Scotch balladist, is now using as her feature number the quaint little Scotch song, "Lorna Doone," which is published by Leo Feist.

Cora Miskel and her Gold Dust Twins are going to feature "By the Light of the Moon" with Barnum and Bailey's Circus.

"The Song Our Boys Sang, Our American Sailor Boys," is a success wherever sung. Libbey and Trayer are getting ovations wherever they sing it.

"The Song the Anvil Sings," by H. W. Petrie, is being sung at Harry Rickard's Tivoli Theatre in Australia by the descriptive basso, Ernest Fitts. On the same programme we find "Maybe," sung by Nita Leete, and "All Goin' Out and Nothin' Comin' In," sung by the Clarence Sisters. All three are American songs published by Joseph W. Stern and Company.

"Lots of Things You Never Learn at School," published by Edwin S. Brill, is still being used with great success by the Wizard of Oz company and invariably takes six or eight encores.

Eddie Leonard, with Haverly's Minstrels, is singing "The Man Up in the Moon," assisted by the entire chorus, with moonlight effects. At least a dozen encores are demanded.

Dolly Dupree, with Tracy the Bandit company, will feature for the rest of the season "My Little Zu-oo-oo-lu," "I Ain't Got No Time," and "She's the Pride and the Pet of the Lane," all of which are published by Leo Feist.

Ford and Wilson made a big hit singing "Down on the Amazon" at the Grand Opera House last week.

A new Southern lullaby, which is sung to repeated encores by Anita Marik, Frank Clifford, Metropolitan Quartette, and numerous others, published by Peerless Publishing Company, is entitled "My Own Sweet Southern Honey."

Claude Elliot, singer of illustrated songs at the Theatre Royal in Australia, sends programmes featuring "While the Convent Bells Were Ringing," "I Don't Care If You Nebber Come Back" and "In the Valley Where the Bluebirds Sing."

A new waltz, "Voice of the Night," by Charles K. Harris, which has been issued this week, is being played by many of the orchestras in this city, and they all say it fills a long felt want, as the public has been tiring of Indian compositions, so this waltz comes as a relief.

Hedrix and Prescott, with The Brigadiers company, write that "Mary Ann" is making more than good for them, and they are so elated with its success that they are doing two more songs from the Feist catalogue—"While the Band Was Playing Dixie" and "She's the Pride and the Pet of the Lane."

"Only You and I, Love," and "My Bessie's Wedding Day" are being featured with success by Agnes Bayliss, Nevada Farrington, Marie Hawes, Katherine Trayer, and many other headliners. Published by Peerless Publishing Company.

Amateur cake-walk competitions for ladies and gentlemen are now all the rage in Australia. American cake-walks are used, the principal favorites being "The Colored Major," "Kunnin Kaffirs," "Eli Green's Cake-Walk," "Ragtime Skedaddle," and "Kentucky Beauty."

A. Baldwin Sloane has placed with Charles K. Harris his new waltz, which is now in press, "The New Rochelle Yatch Club Waltz," dedicated to the New Rochelle Yacht Club. It is one of his prettiest compositions.

Sisters Beardsley, operatic duetists, who are playing the leading Western vaudeville houses, write that their rendition of "My Little Zu-oo-oo-lu" never fails to bring them a recall, and they have now decided to add "Dewdrop and the Rose" to their repertoire.

THE AMARANTH CLOSES ITS SEASON.

The Amaranth's thirty-third season, the six plays of which have been played on five stages, closed last Tuesday night, April 26, with an excellent performance of Pinero's The Magistrate, at the Waldorf-Astoria ballroom. Notwithstanding the difficulties arising from the burning of the old Academy in Brooklyn, the Amaranth can count the season just closed as a very successful one. All the members place high hopes on a smooth Brooklyn season to come.

The ballroom of the Waldorf proved an entirely adequate and fitting place for the closing performance. Most of the favorites of former years were in the cast, with some new faces, and the bright lines of the farce sent the Brooklynites home on a dismal night in a merry mood. The Magistrate (Mr. Posket) gave Deane Pratt a character that suited him. It is a long time since "Our Deane," as he is called, has been seen in so congenial a role—not since he was Conn in The Shaughran, in fact. Grace Green returned as Agatha Posket and charmed all as the mother with the little secret around which the whole three acts revolve. Her son, Cis Farringdon, was splendidly played by Alexander Arnold. The young man of 19 trying to think himself 14, with the dress suit escapades at the Hotel des Princes, is clevery drawn by Mr. Arnold. Colonel Lukyn gave Harry Edwards some chance at his comedy work, which he did excellently. James Penoyer as the other magistrate, Mr. Bullamy, had some fine business, which gave him a chance to distinguish himself. Francis Kelly had another good role in Captain Horace Vale, but his Tom Pinch is not forgotten. Frank Morris doubled as a waiter and the proprietor of the hotel with a skill commented on by most of the audience. Myra Baeder played a maid to the life and deserves a good part in a future performance. Ethel Jackson on her second appearance showed decided improvement as the little music teacher. Rachel Mason was an acceptable Charlotte. Robert E. Pearce was a natural French waiter, and Messrs. Withington, Costello, Nelson, and Wright were well-behaved police officers.

MATTERS OF FACT.

Charlotte Severson, a portrait of whom is printed in THE MIRROR this week, would like to negotiate with a responsible manager who contemplates making new productions.

C. F. Lawrence wants to buy or lease a good melodrama equipped with attractive printing. The Lyceum Theatre, Detroit, is his address.

A couple of comedy sketches suitable for vaudeville are offered for sale by Franz Listeman, 118 East Eighty-sixth Street.

DATES AHEAD.

(Received too late for classification.)

CLARK STOCK (Miles Berry, mgr.): Fond du Lac, Wis., May 5-7, Freeport, Ill., 9-14, Rockford 16-21.
CRYSTALPLEX (M. Henry Walsh's): Bucksport, Me., May 2-7, Camden 9-14, Ellsworth 16-21.
CUTTER AND WILLIAMS (J. W. Williams, mgr.): Mansfield, O., May 9-June 11.
DE VOSS, FLORA: Dubuque, Ia., May 9-14.
DIXIE TROUBADOURS (Otis Harlan, mgr.): Birmingham, Ala., May 2-14.
GENTRY BROTHERS' CIRCUS: Richmond, Ind., May 4.
GLICK STOCK (H. T. Glick, mgr.): Ft. Smith, Ark., May 2-7, Carthage, Mo., 9-14.
HENRY'S, HI. MINSTRELS: Brookville, Pa., May 3, Clearfield 4, Houtzdale 5, Bellfonte 6, Tyrone 7, Lock Haven 9, Renova 10, Williamsport 11.
JESSE JAMES (Chas. L. Crane, mgr.): Philadelphia, Pa., May 2-7, Baltimore, Md., 9-14, Camden, N. J., 16-18, Wilmington, Del., 19-21.
LOWERY BROTHERS' CIRCUS: Olyphant, Pa., May 3.
MAIN'S, WALTER, CIRCUS: Cleveland, O., May 9, Akron 10.
MUGG'S LANDING: Kingston, N. Y., May 3, 4, Schenectady 5, Albany 6, 7.
PAULINE (Hypnotist; Chas. Hine, mgr.): Union City, Pa., May 2-7.
PRICE'S PLAYERS (Jno. R. Price, mgr.): Suffern, N. Y., May 9-11, Goshen 12-14, Walden 16-18.
SIDE TRACKED: Greenville, Me., May 3, Guilford 4, Machias 5, Eastport 6, Calais 7.
SUN BROTHERS' CIRCUS: Newport News, Va., May 7.
TWO MERRY TRAMPS: Ottawa, Ill., May 6, Bloomington 7, La Salle 8.
WALDMAN, EDUARD (W. V. Johnson, mgr.): Altoona, Pa., May 3, Johnstown 4.

In answering these advertisements please mention THE MIRROR.

MUSIC PUBLISHERS.

"WHY IS A PEACOCK?"

Solomon in all his glory was never like a peacock. This sounds a little foolish, but think it over. The peacock is the "Berry Wall" of the feathered tribe. If you doubt this, take a walk up to Central Park any morning and observe him in all his glory, but come away before he attempts to sing. His appearance cannot be equalled, but when he opens his mouth he jars the atmosphere. His feathers may be fine, but his voice, well, it sounds like mud looks.

Don't judge a song by the title page, any more than you would *judge a peacock's voice by his feathers. There is no melody in gaudy colors.*

All the songs that have become endeared to us since the days of our childhood have been the sweet, simple, sympathetic songs that touch the heartstrings, and strengthen our moral character. Just such a song is "Somebody's Waiting for Me." A song in which is embodied all the qualities which go to make a *good song*. No clash of colors, no gaudiness, just a plain home ballad, that you will enjoy singing as much as your audience will enjoy hearing. All we ask is that you come and hear this song; we know that you will sing it.

If you can't call, drop a line to Leo Feist, 134 West Thirty-seventh Street, which will receive immediate attention, then try it over, and send to us for the orchestration. We are not locksmiths, but you will have no trouble in securing the *key* to fit your voice.

Did you ever hear a peacock sing?

In answering these advertisements please mention THE MIRROR.

MUSIC PUBLISHERS.

T. MAYO GEARY, WRITER OF
YOUR DAD GAVE HIS LIFE FOR HIS COUNTRY
And the Latest Sensational Success,
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WAS SHE TO BLAME (Jed Carlton, mgr.): Omaha, Neb., May 15-18.
WELSH BROTHERS' CIRCUS: Lehighton, Pa., May 7.

OPEN TIME.

INDIANA—Middletown—Elliott Opera House, May.
MICHIGAN—Battle Creek—Post Theatre, May 12-14, 16, 20, 21, 23, 25, 30, 31, June 1-4, 6-9, 14-16.
NEW YORK—Amsterdam—Opera House, May.
OHIO—Kenton—Dickson's Grand, May 9-13, 16, 17, 23-27, 30, 31, Sept. 1, 2, 5-7, 12-14, 19-22, 26-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.
PENNSYLVANIA—Altoona—Eleventh Avenue Opera House, May 9-11, 17, 18, 21.
Columbia Opera House, May 9-11, 16-21, 23-28, 30-June 1.
Sharon—Morgan Grand, May 9-12, 14.
WEST VIRGINIA—Morgantown—Central Opera House, May

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

A VENETIAN ROMANCE.....Knickerbocker.
THE MAN FROM CHINA.....Majestic.
TWO LITTLE SAILOR BOYS....Academy of Music.

Savoy—Tit for Tat.

Comedy in three acts, adapted from the French of Maurice Hennequin and Paul Bilhaud, by Leo Ditrichstein. Produced April 25.

Andre De Granville ..... Leo Ditrichstein
Emile De Favrolle ..... Joseph Kilgour
Victor De Frontenac ..... John Flood
M. Dubois ..... W. J. Constantine
M. Hottenberger ..... John Emerson
Ferdinand De Clyre ..... Robert Ober
Etienne De Leclerc ..... Harold B. Woolf
Bergot ..... Frank Powell
Pierre ..... Charles Ransome
Gilberte De Granville ..... Elizabeth Tyree
Helene De Grisolles ..... Elizabeth Emmet
Madame Laberge ..... Helen Tracy
Yvonne ..... Jane Marbury
Lucienne ..... Felice Morris
Julie Dubois ..... Deronda Mayo
Rose ..... Alice Neal
Odette ..... Felice Morris

Elizabeth Tyree, whose ventures at starring have been, up to the present time, only partially successful, came forward at the Savoy Theatre last Monday night as the chief figure in a comedy entitled Tit for Tat, and won the approval of a very large and fashionable audience. The play, which upon this occasion was presented for the first time, is an adaptation by Leo Ditrichstein of the French comedy, Heureuse, by Maurice Hennequin and Paul Bilhaud. It is a comedy of rather a stereotyped sort—somewhat after the fashion of Divorcons—and the presentation of it was not especially brilliant. But as acted by Miss Tyree and her company it provides a capital evening's entertainment, and is therefore most welcome.

In adapting the play from the French, Mr. Ditrichstein has done an excellent piece of work. The English version is without offense, its story is developed logically, and except for very occasional dragged-out scenes it is very amusing. The characters engaged are human beings, of well contrasted types, and but for the fact that there is a lack of genuine emotion and tenderness—a lack of the occasional sob to bring the laugh into stronger relief—it is a real comedy. Its flippancies and the unsympathetic treatment of certain of the scenes make it, however, almost a farce.

The scenes of the play are located in and near Paris. The first act takes place in the drawing-room of the country house of Audre de Granville, a gentleman farmer who is enthusiastic about cattle, pigs, sheep and crops and who has a fine disregard for the formalities of dress and deportment. He chooses to appear and to act like a peasant, much to the disgust of his wife, Gilberte, who is a lady of rather shallow mind, well-bred, vivacious and fond of the pleasures of society. Gilberte, failing to win her husband's interest from his live stock to herself, finds consolation in the ardent admiration of two neighbors, Emile de Favrolle and Victor de Frontenac. When Andre offends her beyond endurance by insisting that his veterinary surgeon shall come to a formal dinner party, Gilberte goads him to anger by telling half-truths about her suitors. Andre in a fit of rage makes to strike Emile, but Gilberte steps between them and receives the blow. This delights her, since it gives her grounds for securing a divorce.

In the second act, which takes place a year later in a drawing-room in Paris, Gilberte is found to be free of her husband and has engaged herself to Emile. But Emile, though he was an attractive lover, is a most impossible fiancé. His jealousy is unreasonable and maddening to Gilberte. She regrets her promise to marry him, and in a fit of pique she locks him up in her room while she goes off to meet an anonymous lover who has long been wooing her by letter.

The scene of the third act is a handsome apartment in Paris in which Andre has installed himself. He has put aside his peasant garb and manners and has blossomed out as a typical, well-groomed boulevardier. Moreover it is he who has sent the anonymous love letters to Gilberte and by the other anonymous letters he has spurred Emile on to his obnoxious jealousy. Thus he has planned his revenge. Gilberte comes to the apartment and is quickly won back by Andre and his new clothes. Emile also appears and is promptly brought to humiliating defeat by the now reunited husband and wife. It is doubtful if Andre and Gilberte will live happily ever after—since both have proved themselves unreliable and cantankerous individuals—but for the purposes of comedy the ending is satisfactory.

The honors of the performance were shared about evenly between Miss Tyree as Gilberte, Mr. Ditrichstein as Andre, and Joseph Kilgour as Emile. Miss Tyree was bright, vivacious and attractive, and though she was not in the least French, she made her impersonation sparkling and true to itself. Mr. Ditrichstein rather vibrated between France, Germany and the United States in his portrayal of Andre. Nevertheless, he made the role humorous and to a degree natural. Mr. Kilgour's Emile was the most artistic characterization of the evening. His impersonation was full of animation and variety. He was, indeed, very nearly a Parisian.

John Flood as Victor was quiet and earnest, which was all that the part demanded. Helen Tracy gave a splendid impersonation of Madame Labere, a middle-aged, oily-tongued scandalmonger. Elisabeth Emmet gave a very creditable performance as Helene; Deronda Mayo made the most of the little role of Julie, and Felice Morris was a natural and pleasing Lucienne. The other roles were satisfactorily played; the stage-management was good, and the mounting as handsome as need be.

Murray Hill—Prince Otto.

The Henry V. Donnelly Stock company at the Murray Hill Theatre revived, yesterday afternoon, Otis Skinner's successful dramatization of Robert Louis Stevenson's Prince Otto. The mounting was unusually good for a stock company production, and the audience received the play and the players with high favor.

William Bramwell had, in the title-role, an opportunity to display, in admirable fashion, his manly, honest personality and his delightfully sincere style of acting. His Prince Otto was in all respects a fine impersonation. Arthur Rutledge was a capital Baron von Condremark; Priestly Morrison played Lord Saxe in his customary artistic style—beside directing the stage admirably—James A. Nunn gave a sympathetic, well thought-out portrayal of Farmer Leopold, and the other male roles were in capable hands.

Edna Phillips as the Princess Seraphina was beautiful, gracious in manner and dramatically effective. Mary Horne was an excellent Countess Von Rosen, and Rose Swain played Minna with sprightly enthusiasm. Next week, East Lynne.

Irving Place—German Repertoire.

Last week was the final week of the season at the Irving Place Theatre, and was marked by the farewell performances of the visiting stars. Ferdinand Bonn and Rudolf Christians, and also several members of the regular stock company who next season will be members of important companies in Germany. The plays presented were The Jewess of Toledo, The Taming of the Shrew, Nathan the Wise, The Robbers, and Alt Heidelberg, which was revived for the benefit of Vassar College.

Metropolis—Kellar.

Mystery and magic reigned at the Metropolis last week, where Kellar, prince of latter-day conjurors, repeated his familiar yet mystifying feats with great success, despite the absence of Mrs. Kellar, his charming and skillful assistant. His interesting programme included The Crystal Ladder, The Demon Globe, Old Glory, The Dying Enigma, Levitation of Princess Karnac, Yogo's Lamp, Psychratism, Simla Seance, and Flyto; or, the Princess of Karnac. This week, The Royal Lilliputians.

Daly's—The Crown Prince.

James K. Hackett appeared last Saturday night at Daly's Theatre in George Broadhurst's fantastic play, The Crown Prince. A large company greeted Mr. Hackett and his excellent company, and the play went even better than it did earlier in the season at the West End Theatre in Harlem. A review of it at that time appeared in THE MIRROR. Mr. Hackett is well supported by Joseph Brennan, Isabel Waldron, Brigham Royce, Charlotte Walker, Margaret Robinson, and a capable band of actors.

Fifty-eighth Street—Sis Hopkins.

Rose Melville in Sis Hopkins proved an excellent drawing card last week. It goes without saying, that Miss Melville's every appearance was the signal for uproarious laughter. Malvina Arment, a handsome and well-gowned young woman, made a hit as Margerie Melrose. Others who scored were Frank Minsey, James McDuff, Catherine Camp, Florence Webster, Edward Hume, Frank C. Hartwell, Blanche Carlisle, Louis Morrell, and Elsie Mackey. Ralph Stuart, in By Right of Sword, is this week's attraction.

At Other Playhouses.

MANHATTAN.—The Virginian closed its long and prosperous run at this house on Saturday night with 138 performances to its credit.

NEW STAR.—The Smart Set is the attraction for the week.

WEST END.—Annie Ward Tiffany renewed her former triumphs as Biddy Ronan in Shadows of a Great City last week. Soldiers of Fortune is this week's bill.

FOURTEENTH STREET.—The Volunteer Organist continues here.

WILLIAM BRODERICK DEAD.

William Broderick, the well-known operatic basso, died suddenly of heart disease at the Burnett House, in Cincinnati, Ohio, on April 29. He was in Cincinnati with the Francis Wilson company, and appeared in his role of Ravennes up to Wednesday night. On that night he went to the theatre, and was ready to go on when he was seized with a sudden illness. He was taken to his hotel, and a physician was summoned. The malady was diagnosed as apoplexy, and it was thought that Mr. Broderick would quickly recover. On Friday morning, however, he became worse, and, in a few hours, died. At his bedside were his brother, Robert Broderick, Francis Wilson, Jessie Bartlett Davis, Marguerite Slyva, and other members of the Wilson company.

William Broderick was the eldest of four brothers, all of whom became prominent in music and the drama. George and Robert Broderick are well known on the stage, and the other brother, James, is now a manufacturer and dealer in musical instruments in Chicago. William Broderick, who was born in Ohio about forty-five years ago, was the pioneer of the family in professional fields. He sang in the choir of church attended by his parents, who were strict old-fashioned Presbyterians, and when he announced his intention of going on the stage his relatives and companions were shocked beyond expression. He carried out his purpose, however, and made his first appearance in a minor role in one of the Audran operettas, in Boston. By chance good fortune, Charles Pratt, then manager of the Emma Abbott company, was in the audience, and at once noted the splendid voice and the magnificent physique of the young basso. The result was that within a month Mr. Broderick was engaged to sing important basso roles with the famous prima donna. He remained in her company for several seasons, and next appeared for a time in support of Emma Juch.

In 1886 Mr. Broderick left the grand opera stage to go into light and comic opera, and ever since then he has been among the foremost artists in that field. He was with The Bostonians, Francis Wilson's company, and Marie Tempest's company in The Fencing Master—in which he played the role of Torquato. He sang the role of Arnold in the production of Dorcas, Don Antonio in Hodge Podge and Co., and Carajola in Francis Wilson's production of The Toreador. For many years he appeared with Summer companies at St. Louis and elsewhere, and sang in pretty nearly the whole repertoire of standard light opera.

Personally, Mr. Broderick was well beloved by a wide circle of friends. He was of a remarkably generous, cheerful nature, and his deeds of kindness were many. Beside his three brothers he is survived by a son and a daughter and other relatives who reside in Philadelphia.

A memorial service for Mr. Broderick was held in Cincinnati on Saturday morning. The entire Francis Wilson company and many other professional people were present. The remains will probably be buried in Philadelphia.

HENRY MILLER AND THE CRITICS.

Henry Miller, who has been appearing as Armand in Camille at the Hudson Theatre for the past two weeks, closed his season there last Saturday night, on account of small sized audiences. In a speech to his last Saturday audience, Mr. Miller said that the critics of this city have not taken his serious effort seriously. In their ignorance they did not understand that Miss Anglin's Camille is not a woman of the Tenderloin. In their reviews they wanted to write something funny, and some of them succeeded. It is strange that his and Miss Anglin's efforts were taken seriously in the West, but not in the East, where the critics are supposed to be better. As a matter of fact, the critics are ignoramuses. They did not get under Mr. Miller's skin, though they did drain his pocket. He had endured eighteen years of flaying, and was still in the ring, but it is pretty discouraging. No matter how serious a man may be, his efforts are treated lightly, flippantly, nowadays. He was told that many critics are forced to write alleged humorous articles, that they are not allowed to write seriously, even when they possess the ability. The dramatic departments of the New York papers have become merely a substitute for a daily comic column. Yet the critic who goes to a serious play and does not treat it seriously is no better than a thief. He did not say that he was sick and tired of New York, but that is something like the way he felt. He also felt sometimes as if he never wanted to come back to New York to play.

W. C. FIELDS.

The first page of THE MIRROR shows a picture of W. C. Fields, the famous globe-trotter. Mr. Fields early in life made up his mind to see the world, and he has been on the go ever since. During his peregrinations, in order to avoid being afflicted with *ennui*, he occupies a portion of his time by giving entertainments in the various countries that he visits, and the natives of the hundreds of cities and towns in which he has appeared have expressed unqualified approval of his work. Disguised in a make-up that hides his naturally pleasing features, he goes through a series of side-splitting comedy antics, with clever juggling as an additional attraction. During the past two years Mr. Fields has visited America, Australia, New Zealand, South Africa, and all parts of Europe. He is now at the Hippodrome, the largest amusement hall in London, where his tricks are being applauded nightly by the nobility and gentry of the English capital.

AN ORIENTAL DRAMA.

David Belasco has accepted for next season Joseph Arthur's Oriental drama, to be called either Seirine, the name under which it had its English copyright performance, or Cross and Crescent. The play has a strong religious element, and the scenes are laid in India in 1606 during the reign of the Emperor Jehangire. Mr. Belasco intends to give it a production heavier and more elaborate than any play he has hitherto handled.

THE LONDON STAGE.

The Wheat King and Miss Elizabeth's Prisoner —Gawain Grinds Out a Jingle.

(*Special Correspondence of The Mirror.*)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, SHAKESPEARE'S BIRTHDAY.

Before proceeding to describe, or to dissect, the batch of new plays and oratorical functions which have been shed upon us since my last, it is perhaps fitting that I should tell you how Shakespeare's fellow Britons are preparing to celebrate to-day's three hundred and fortieth anniversary of what the late sesquipedalian Dr. Johnson would call "the Swan of Avon's advent upon this sublunary sphere." Of course, as usual there will start to-day a series of celebrations at the birthplace. These will last three weeks this time, and will be duly sampled (as usual) by that reverent Shakespearean pilgrim, Gawain, especially as regards F. R. Benson's one Shakespearean novelty of the year—namely, King Lear. The aforesaid MIRROR pilgrim may also go down to Stratford-upon-Avon (the natives always say "upon") to note how the Bensonians fare in sundry great Greek tragedies, which they have chosen and started last night, in order, I suppose, to break up what some might call the Bardic monotony.

The Shade of Shakespeare will be glad to learn that Sir Squire Bancroft gave a fine speech on the Bard last night, and that this time there are even to be several "anniversary" celebrations in London, which huge capital hitherto seldom took any birthday notice of his bardship. J. H. Leigh, of the Court Theatre (where the Two Gentlemen of Verona is still running) will give two special shows of Shakespearean snippets to-day, and early in the week he will bardically recite at Steinway Hall for the improvement of the intellect of those who don't mind listening to those things in a hall but who would be horrified at crossing the threshold of a theatre. Let me tell you that there are still many such strangely inconsistent, though doubtless well-meaning folk around. There are even in what the Hyde Park orator described as "this so-called twentieth century" people who shudder at Shakespeare and all his works! Why, a few days ago one of the Presbyterian leaders, Dr. Robertson Nicoll, a great preacher, a fine editor and as true a Christian as ever breathed, gravely related how certain members of his church had railed at him for having dared to quote Shakespeare in one of his sermons!

But to resume. To-day's Shakespearean celebrations comprise gatherings at the literary clubs, including of course that old bardic club, the Urban. A set of devout pilgrims are going around Shakespeare's London to such spots as Shoreditch Church, where Tragedian Burbadge and Comedian Tarleton were buried; and the sites of the Curtain, Fortune, Red Bull and Globe theatres, which sites the child Gawain was wont to visit in the bard's tercentenary time, forty years ago to-day.

Moreover, Beerbohm Tree (ever faithful to William of Avon) is busy to-day preparing for his Shakespearean school of acting which formally opens on Monday. Finally, the Poet Gawain has just ordered in sufficient ink and a specially prepared gold nib wherewith to write a Noble Shakespearean Ode, which will, he humbly ventures to think, last at least as long as your glorious American Constitution.

N. B.—This deathless poem will be found at the end of this epistle.

And now for some account of the new plays and things. Last Saturday there were two new plays, both of which I rejoice to say scored successes—namely, Miss Elizabeth's Prisoner, produced by Lewis Waller at the Imperial, and The Wheat King, presented by Murray Carson, who started a short season at the Apollo with it. As both of these works were presented on Saturday night those of us who could not (or would not) cut ourselves in halves as some such chroniclers are compelled to do, took one play per night. Miss Elizabeth's Prisoner having been originally produced in New York a few months ago and fully noticed in THE MIRROR of the period, there is, of course, no need to describe the plot of this play by Lyall Swete and Robert Neilson Stephens. It is enough to say that the play had a far more enthusiastic reception on this side than it seems to have had on yours. The great success achieved at the Imperial last Saturday night was undoubtedly due in a great measure to the bold and breezy acting of Lewis Waller as Captain Harry Peyton of Lee's Light Horse. He was admirably supported by Grace Lane as Elizabeth Phillipse, by Norman McKinnel as Major John Colden, by Lottie Venne (always artistic and quaint) as Mistress Sarah Williams, by Constance Walton as Molly Edwards, and by part-author Lyall Swete (always an excellent actor) as Mr. Valentine. In short, this adaptation of the above mentioned Stephens' American made story, The Continental Dragoon, promises to be a big British success.

The Wheat King is also not utterly unknown to United States men, for it is but another adaptation of poor Frank Norris' powerful story, "The Pit," which was in your land dramatised under its original title. The adaptation produced by Murray Carson is the work of lovely woman, or, rather, two of her—namely, Mrs. Ashton Jonson and Mrs. Turnbull, the last named being that excellent actress Elliot Page. These adaptresses (if I may call them so) have done their work well, and the result is that this powerful story of Chicago corn cornering held the audience from start to finish. The aforesaid Carson (which powerful actor started business as private secretary to the late Rev. Dr. Parker) acted splendidly as Curtis Jadwin, and Esme Beringer, who is as artistic as she is intellectual, was a fine Laura Jadwin. The other powerful scorers were John D. Saunders, George Silver, Frank Lister (a very powerful old Hargus), Mrs. H. Cane, Julian Cross, Frank Fenton and Jean Sterling Mackinlay, daughter of the late lamented Antoinette Sterling. To conclude, there is every sign that Murray Carson will be able to run The Wheat King at another playhouse when he has to leave the Apollo for George Edwardes to produce Veronique there.

On Sunday night there was plenty of amusement (or work, as the case may be) for those who wanted it. In the first place there was the Gallery First Nighters' Club's annual dinner, when Librettist W. S. Gilbert responded for the Drama, making a very droll speech, wherein he assured his hearers that there is a drama in Hades and thereto go all actors, managers, and especially critics, but that no playwright ever goes there, but is wafted away to celestial regions as a reward for all that he has endured.

The other show prepared for professional and other Sabbath infringers was the Mermaid Society's presentation of Congreve's comedy, The Way of the World, its first performance for over a century, I should think. Seeing that The Way of the World, although it abounds in Congrevean wit, was never a good acting play, that it is so prurient as to be unworthy of public performance, and that those who really wish to read it (as, of course, all stage students have to) can buy a copy for a trifling outlay, I cannot understand why the Mermaids and Mermaidens thought fit to produce this unfit work. Still they did so and repeated the deed on Monday and Tuesday afternoons, when many a poor, overworked critic (such as the undersigned) went, instead of robbing themselves of what little Sunday rest they get. The acting was for the most part excellent though (*entre nous*) I am even now wondering how the players (especially those of the sweet sex) could bring themselves to say such things as Congreve gave them to say. For the Mermaids did not go in for any expurgation. The chief scoring was made by C. M. Hallard as Mirabell, Nigel Playfair as Witwould, Lennox Pawle as Sir Wilfull, Mrs. Theodore Wright as Lady Wishfort, Mrs. Campbell Bradley as Foible, and Ethel Irving as Mrs. Milamant.

On Wednesday at the Duke of York's there was a new comedy by the always welcome Richard Claude Carton, who is the brother of Sir George Anderson Critchett, the eminent occulist. Carton's latest is called The Rich Mrs. Repton, and like most of his later works it is written around his clever and popular wife, Miss Compton, sister of Edward Compton and daughter of the long-deceased fine old Haymarket comedian, Henry Compton, so long with Buckstone. Miss Compton plays the name part, a wealthy but well meaning, determined but droll, slangy but sympathetic widow, Mrs. Jack, as she is called, runs a sort of club, a kind of benevolent institution, for all her male friends, sporting, literary, dramatic and aristocratic. She pays off the debts of one, takes up the bills of another, and secretly finances the play of a third, and so on. Anon, in order to give a fresh start to a boy aristocrat who is deep down in debt and who looks to a certain horse race to pull him through, Mrs. Jack consents to pretend to be matrimonially engaged to this blue-blooded but badly behaved youth. As the young cad is madly in love with a certain young girl whose parents have warned him off, and as this girl is also deeply loved by the hitherto unsuccessful dramatist whom the middle aged widow has secretly "backed," and as the widow is anxious to secure the girl for her own pretended bridegroom-elect, you may imagine that there are complications enough and to spare.

The play is written with that quaint, H. J. Byronically influenced humor which Carton always displays. Barring an occasional tendency to fall into pronounced conventionalism and in spite of a rather risky melodramatic streak in the second act, The Rich Mrs. Repton is a worthy work and highly amusing. The acting was excellent, especially that of Mrs. Carton as the name part, Eric Lewis as a fidgety but faithful friend, Dion Boucicault (who also artistically "produced" the play) as the despondent dramatist, Charles Allan as a somewhat needlessly blatant bishop, and Dawson Milward and Dora Barton as a couple of married moneyless blackmailers who had evidently been suggested by that precious pair, the Lammles in Dickens' story, "Our Mutual Friend."

The new plays ahead include George Bernard Shaw's Candida, to be presented at a Court matinee on Tuesday; Burnside and Co. (adapted by Louis Napoleon Parker), to be tried at Terry's next Thursday; W. S. Gilbert's new comedy, A Fairy's Dilemma (in which Arthur Bourchier will change to a clown), due at the Garrick on May 3; Arthur Law's new comedy, The Bride and the Bridegroom, which Sir Charles Wyndham is to produce at the New Theatre on May 5; the aforesaid Veronique, promised at the Apollo on May 7; Cynthia (with Ethel Barrymore), at Wyndham's on May 11, and a new play by the Hon. Mrs. A. Lyttleton, to be produced by Mrs. Pat Campbell at the Camden Theatre on June 6.

THE BARD'S BIOGRAPHY.
A Treat for the "Twenty-Third."
(Being the only correct and reliable Life of Mr. W. Shakespeare, Playwright and Pro.)

This poem is designed to show
The life of one whose occupation
Was writing plays, some time ago—
Will Shakespeare was his appellation.
At Stratford first he saw the light
(A town of moderate dimensions),
And ere he reached eighteen, the wight
Had matrimonial intentions,
Which after brought the Bard dissensions.

This Shakespeare was, it would appear,
When youthful, to purloining given;
He caught it hot for stealing deer,
And from his native town was driven.
(This game is carried on to-day,
In London and in other places;
But now they spell it with an "a"—
Dear-Stealing—see divorce court cases,
Which judges hear with tearful faces!)

So Shakespeare toddled up to town,
To find himself a situation;
He hadn't e'en a single "brown,"
When he arrived at Euston station.
And being rather down at heel
(A fact that history indorses),
He looked about to earn a meal,
(For even bards feel hunger's forces),
And took a job at holding horses.

Anon, he heard they wanted "supes"
To figure at the Globe, Blackfriars,
To represent the "mob" and troops
(The class of actors dear to guyers).
The pay was small, I must confess—
A "bob" a night's the present figure—
And then the salary was less,
Still Shakespeare worked like any nigger
And shouted out "We will!" with vigor.

From that day he began to rise,
As soon as e'er he got his nose in—
(That party must succeed who tries)
Playwriting was the art he rose in.
He also acted now and then,
He played the Ghost of Hamlet's pater,
And oftentimes "the first old men,"
Though critics dubbed him second-rater
(Your Critic is a cruel slater).

The plays that Shakespeare wrote, of course,
Were not original, but chiefly
Adapted from some foreign source—
All pilfered plots to put it briefly.
But still his lines are often good
For one of meagre education
(Though stealing plots in these days would
Rouse certain folk to indignation
Who don't go in for adaptation).

His list of plays I'll now proceed
To place before you (you'll require it).
First Hamlet (which you ought to read,
At libraries maybe you'll hire it).
And then Othello (I'd exhort
Each friend of mine to read Othello—
* * * * * *
Here good Grey Fiske says "cut it short"
Just as my topic's getting mellow.
Now, isn't Fiske a cruel fellow?)

GAWAIN.

Two great star, ingenue or soubrette plays for sale. Phil A. Kilfoil, 1002 Childs Building, city.

"BOBBY" HARRINGTON.

Photo by Wheeler, N. Y.

Above is a picture of Master "Bobby" Harrington as "Bunt" in Joseph Hart's Foxy Grandpa company. "Bobby" is a rising young comedian, who is the fortunate possessor of a remarkable baritone voice, which he uses with equal success in the rendition of ballads or comic songs. During his forty-five weeks' engagement with Foxy Grandpa he has received very flattering notices for his work in the principal cities from New York to San Francisco. He has not settled his plans for next season, but is considering a number of excellent offers from prominent managers.

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ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Memphis, Tenn., has been added to the list of Chapters of the Alliance by the general secretary and organizer. On Sunday, April 24 (Alliance Sunday), Mr. Bentley preached in Memphis at St. Mary's Cathedral in the morning, and at the Church of the Good Shepherd in the evening. In addition to the vested choir, the Memphis Male Quartette gave appropriate selections, and Fannie Frankel and John W. Early, accompanied by Pearl Tormie, of the Wells-Dunne-Harlan Musical Comedy company, sang "Ave Maria" and "The New Born King" with fine effect. William Stuart, of the Hopkins Stock company, who was to give an address, was unable to be present, but was present with other members of the stock company at the morning service. On Monday evening, April 25, a meeting was held for the purpose of organization in the Good Shepherd parish house. The Rev. Thomas D. Windiate, rector and directing chaplain of the Alliance in Memphis, presided and introduced Mr. Bentley who reviewed the history of the Alliance and at the conclusion of the address every one present joined the organization, and the Memphis Chapter was organized with the following officers: Honorary president, Right Rev. Thomas F. Gailor, D.D., Bishop of Tennessee; president, Rev. Thomas D. Windiate; first vice-president, William Stuart; second vice-president, Rev. Frederic P. Davenport, D.D.; secretary, F. H. Carille; treasurer, Mrs. J. E. Randall. On the local council the following were elected: Dean Craik Morris, of St. Mary's Cathedral; Rabbi Sanfield, A. B. Morrison, manager of Grand Opera House; Colonel Luke W. Finlay, Anna Hollinger, W. R. Kendall, Thomas Clarke, Emma Huntzicker, W. A. Collier, Jr., Mrs. W. C. Adams, Myrtle McGrain, Israel H. Peres, and Anna Brown. A committee of three was appointed to draft a local constitution and by-laws and a reception has been planned by the Chapter to be held in May.

Last Sunday, May 1, Mr. Bentley arrived in St. Louis, Mo., and preached in St. Mark's Church in the morning; St. John's Church in the afternoon, and in th eevening at the Church of the Holy Communion. On Monday evening, May 2, a public meeting was held by the general secretary for the purpose of strengthening the St. Louis Chapter of the Alliance, in order that it may be prepared to welcome Alliance members who may visit the World's Fair.

On Sunday, April 24, Frederick Warde gave his excellent address on the "Relation of Church and Stage" before the Toledo, Ohio, Chapter of the Alliance, in Trinity Church, Toledo, and on Tuesday morning the Memphis *News* commented editorially upon it.

The Board of Directors of the New York Chapter will meet at the headquarters on Thursday, May 4, at 4 P. M., and the National Council on May 6 at 4 P. M. All officers are earnestly requested to be present.

Mrs. Andrew J. Robinson was hostess at the tea last Thursday, and among those present were: Charles T. Catlin, Edythe Totten, Agnes Mai Robinson, Mrs. Madge Macintyre, F. J. Clay Moran, Catherine Lawrence, Ida May Le Barbier, May Jackson, Mrs. H. S. Hadfield, Esther A. Rolph, and many others. Eva S. Merry will be hostess next week, and all members are cordially invited.

Through the efforts of Edythe Totten, recording secretary, Bishop Potter has presented his latest portrait to the National Headquarters of the Actors' Church Alliance. A handsome ebony frame has been provided for it by Madge Macintyre.

The Toledo Chapter and their friends held a reception in the Zenobia Theatre on the afternoon of April 26. Mr. Glazier had charge of the programme, and songs and stories were given by Miss Harround, Tom Williams, Lyman Wheeler, Emerine Campbell and Master Jose Glazier. The annual election of officers of the Chapter will take place April 29 in Trinity parish house.

CUES.

The People's Institute has arranged with Ben Greet's company to play The Merchant of Venice Friday evening, May 13, and Twelfth Night Saturday, May 14, in the large hall of Cooper Union. Half the house on each occasion will be at 15 cents admission. There will be also on Saturday afternoon, May 14, a matinee for the children of the public schools, when 15 cents will be the price for children of 14 and under, and 25 cents for adults will be charged for the entire house.

Maggie Holloway Fisher, while on her way to the theatre at Macon, Ga., fell into an excavation near the stage door, and owing to her injuries was obliged to leave the Fay Davis company, with which she was playing. Mrs. Fisher arrived in New York last week.

Josie Henderson has sufficiently recovered from her recent accident in Boston to be about.

The Burke-McCann company did not strand in New Castle, Pa., as reported. The company closed the season, paid all salaries, and even advanced money to some of its people.

Edward H. Sothern and Malcolm Bradley were visitors at the Edwin Forrest Home on April 22, and on the following day, Shakespeare's birthday, there arrived at Springbrook a huge box of American Beauty roses, sent by Mr. Sothern and Mr. Bradley to the ladies of the Home.

Madge Lessing has cut "My Burmese Maid" out of the second act of Wang. She is now singing a melody called "Tizan."

A benefit entertainment will be given at the Hudson Theatre this Tuesday afternoon by Shakespearean professionals to aid the Humane Educational Committee, which has for its object the training of children in the care and treatment of animals. It is the theory of the organization that the early inculcation of ideas of sympathy with dumb creatures will tend to the mitigation of crime in later years. John Burroughs, the naturalist, will deliver an address between the acts. Among others who are interested are Mrs. Russell Sage and Mrs. Thomas C. Platt. Tickets will be on sale at the box office.

Fred Stone, the scarecrow of The Wizard of Oz, caught for a baseball team composed of vaudeville actors at Bath Beach last Sunday.

Collin Kemper, of Wagenhals and Kemper, returned on the *Kronprinz Wilhelm* last Tuesday. He made a contract with Clyde Fitch while abroad to fit Blanche Walsh with a play, to be ready for production Jan. 1. He also arranged for the rights to the new Richepin and Cain play, which Bernhardt will do at her theatre in Paris next season. He has a comedy by Gresac, author of The Marriage of Kitty, which will be done in London by Sir Charles Wyndham. His firm will produce early next season La Baillonnee, a melodrama by Pierre Decourcelle, now running at the Théâtre L'Ambigu.

The Wild West Show opened its season in England at Stoke-on-Trent, April 25. Thousands were unable to gain admission.

A great novelty sketch. Vaudeville. Phil A. Kilfoil, 1002 Childs Building.

IN BROOKLYN THEATRES.

Robert Edeson in Ranson's Folly is seen at the Montauk Theatre this week. In the company are two Brooklyn girls, Florence Lester and Mildred Gilbert, who were great favorites in an amateur dramatic company here a few years ago.

The Peddler, with Joe Welch in the title-rule, is doing business at the Grand Opera House this week.

At the new Broadway Theatre this week the play is The Sign of the Cross.

Another week of laughter and merriment is in store for the patrons of the Bijou Theatre, for Mrs. Spooner offers her company in a revival of Mary E. Swan's comedy, The Lady from Laramie. This piece had its inaugural production at the Bijou Theatre just two years ago, and Mrs. Spooner has received many requests from her regular patrons to bring it out again. Cecil Spooner appears in the title-role and will show some new dances and specialties. Mr. Kennedy plays the part of a poor civil engineer, in which the sweet lady from Laramie is content to find her affinity. Mr. Wilson plays Jeffrey Carryl, a wealthy Englishman. Mr. Clarendon is Sir Blakesley Beresford, a fortune hunter. Mr. Curtis is Henry Weatherford, known as "Hank" in Wyoming. Miss Grove takes the part of a prudish aunt. Miss McAllister plays Ethel Osborne, the supposed rival of the "Lady," and Miss Morlan is Lady Violet Beauchamp. This season's hard work is beginning to show on the faithful members of Mrs. Spooner's company, and several of them were obliged to take a well earned rest. This season the work was harder, because many new plays were presented, and both Edna May and Cecil Spooner have appeared twice a day ever since they came to Brooklyn four years ago. At the physician's advice Cecil spent last week in the mountains and returns in fine condition to head the company this week. There is to be a change in the policy of Mrs. Spooner's company next season, and higher prices and fewer performances may prevail.

For the second week's engagement of the Richard Buhler Dramatic Stock company at the Columbia Theatre, every evening this week the bill will be Sapho, while East Lynne and Camille will be presented at the matinees. Mr. Buhler will enact the leading role, and is supported by a capable company, including Lillian Kemble.

A Hidden Crime, by John P. Lockney, is the dramatic tale of love and intrigue told at the Park Theatre this week.

Wedded, but No Wife, is the play this week at the Folly.

Queen of the Highway is the offering at the Gotham.

At the Star this week the "extra feature" is Kate Soffel, who liberated from jail in Pittsburgh, Pa., the Biddle Brothers, and accompanied them on their flight. The Imperial Burlesquers start the entertainment, and a long list of specialties and two burlesques complete the show.

Melbourne Mac Dowell and company, under the management of Dave Weiss, of the Columbia Theatre, left yesterday for San Francisco, where they will begin a six weeks' engagement at the Grand Opera House in Cleopatra and other plays in the Sardou list.

The Summer season of light opera will open at the Orpheum Theatre, Monday, May 23. Edna Bronson will be the prima donna soprano. Louise Gunning will sing in Rob Roy. The season will continue as long as the weather proves favorable for town entertainment.

Manager Leo Teller, of the Broadway Theatre, celebrated on Sunday night the anniversary of his wedding and this week assumes full charge of this new Eastern District playhouse. Up to the present Mr. Teller was only managing the Broadway for the stockholders, but after to-day he will be its lessee and manager, and will direct the affairs of this magnificent theatre according to the fine judgment which won him success while he was the manager of Weber and Fields.

VINCENT R. KIRK.

CURRENT AMUSEMENTS

Week ending May 7.

ACADEMY OF MUSIC—Two Little Sailor Boys—1st week—1 to 8 times.
AMERICAN—Nat M. Wills in A Son of Rest.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—22d week—152 to 158 times.
BIJOU—Closed.
BROADWAY—The Yankee Consul—11th week—82 to 89 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Piff, Paff, Pouff—5th week—34 to 41 times.
CIRCLE—Vaudeville.
CRITERION—William Collier in The Dictator—4th week—33 to 40 times.
CRYSTAL GARDENS—Closed.
DALY'S—James K. Hackett in The Crown Prince—1st week—2 to 9 times.
DEWEY—London Belles Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Julia Marlowe in When Knighthood Was in Flower—1st week—1 to 7 times.
FOURTEENTH STREET—The Volunteer Organist—2d week—9 to 16 times.
GARDEN—Closed.
GARRICK—Eleanor Robson in Merely Mary Ann—108 times plus 5th week—33 to 40 times.
GOTHAM—Sam Devere's Own.
GRAND OPERA HOUSE—Bertha Galland in Dorothy Vernon of Haddon Hall.
HARLEM OPERA HOUSE—Wilton Lackaye in The Pit.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—27th week—192 to 198 times.
HUDSON—Closed.
HURTIG AND SEAMON'S—Haverly's Minstrels.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—A Venetian Romance—1st week—1 to 7 times.
LONDON—Tiger Lillies Burlesquers.
LYCEUM—The Other Girl—145 times plus 1st week—1 to 8 times.
LYRIC—De Wolf Hopper in Wang—3d week—15 to 21 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Military Tournament.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Charles A. Bigelow in The Man from China—1st week—1 to 8 times.
MANHATTAN—Closed.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Royal Lilliputians.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—The Brigadier Burlesquers.
MINER'S EIGHTH AVENUE—Australian Burlesquers.
MURRAY HILL—Henry V. Donnelly Stock company in Prince Otto.
NEW AMSTERDAM—The Two Orphans—6th week—41 to 48 times.
NEW GRAND—Hebrew Drama.
NEW STAR—The Smart Set.
NEW YORK—Wizard of Oz—48 times plus 1st week—1 to 8 times.
OLYMPIC—Closed.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—The Secret of Polichinelle—92 times plus 3d week—17 to 24 times.
PROCTOR'S FIFTH AVENUE—Love on Crutches.
PROCTOR'S FIFTY-EIGHTH STREET—Ralph Stuart in By Right of Sword.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—A Rose o' Plymouth Town.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Elizabeth Tyree in Tit for Tat—2d week—8 to 15 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—Signal Lights of Port Arthur.
VAUDEVILLE—Closed.
VICTORIA—Vaudeville.
WALLACK'S—The County Chairman—24th week—189 to 196 times.
WEBER AND FIELDS—Closed.
WEST END—Soldiers of Fortune.
WINDSOR—Closed.

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A FEW WORDS OF IMPORTANCE TO MANAGERS CONCERNING

AL. W. MARTIN'S ATTRACTIONS

Managers should not correspond with F. C. Cooper concerning time for any of Al. W. Martin's Enterprises for next season, but should communicate directly with me at address given below.

F. C. Cooper has not been in my employ in any capacity since April 2, 1904, and since that date has had no right or authority to make or cancel any contracts for me or any of my theatrical enterprises, or to represent me or my shows in any manner whatever.

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"I'VE GOT 'ER"

Estella Wills, as Mary Wells, another factory girl, gave a clever performance of the laughing song, which was one of the most entertaining features of the evening.—*Democrat and Chronicle*, Rochester, Sept. 25.

The comedy, which was excellent, was supplied by Estella X. Wills, whose specialties won storms of applause and repeated encores at every performance. Miss Wills made a decided hit in Montreal.—*Montreal Sun*, Oct 13.

Estella Wills, cyclonic Mary, a juvenile tough, was vociferously applauded.—*Boston Record*, Dec. 6.

Estella X. Wills, the soubrette, presents a jolly variety of the gum-chewing girl, and does a clever specialty turn.—*Pioneer Press*, St. Paul, Feb. 8, 1904.

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THEATRES AND MUSIC HALLS.

Tony Pastor's.

Bert Howard and Leona Bland head the bill in their new act. Others are J. A. Murphy and Eloise Willard, Musical Bennetts, Weston and Raymond Trio, Katherine Nelson, Belle Hathaway's Monkeys, Murray Ferguson, Amy Dupree and company, Ed B. and Rolla White, Beverly and Danvers, Cora Rogers and Fanchette, Archer and Cooper, El Nino Eddie, Kin-Kaid, and the vitagraph.

Keith's Union Square.

Valerie Bergere and company head the bill in His Japanese Wife. Others are Jules and Ella Garrison, Haines and Vidocq, Three Dumonds, Parros Brothers, Everhart, Harry Le Clair, Couture and Gilliette, Wood Brothers, Nellie Florede, Moran and Markey, Mr. and Mrs. Neil Litchfield, Harry Seeback, Leonard Kane, Myers and Rosa, and the biograph.

Proctor's Twenty-third Street.

The bill is headed by George C. Boniface and Bertha Waltzinger. Jessie Izett and company and Harry La Rose and company present new sketches. Others are Matthews and Ashley, Rauschle, Josephine Ainsley, De Witt, Burns and Torrence, Bennett and Young, Pierce and Maizee, Martin and Ridgway, Keeley Brothers, Manning and Hayes, Globe Comedy Four, and the kalatechnoscope.

Proctor's Fifth Avenue.

Love on Crutches, with a cast including Malcolm Williams, Verner Clarges, Gerald Griffin, John Westley, Lotta Linthicum, Ceceylle Mayer, Julia Blanc, and Ethel Westley, is this week's attraction. The olloists are White and Simmons, Emerson and Omega, the Beemers, Valveno Brothers, Eugene Soule, Miles and Morris, and the kalatechnoscope.

Proctor's 125th Street.

Adelaide Keim returns here this week, and is featured in a revival of A Rose of Plymouth Town, supported by the stock company. The vaudeville list includes Kennedy and Rooney, Arthur Buckner, Ray Cox, Johnnie Hoey, and the kalatechnoscope.

Hammerstein's Victoria.

The entertainers are George Primrose and the Foley Boys, Emma Carus, Jess Dandy (who makes his reappearance in vaudeville), Holloway Trio, Klein, Ott Brothers and Nicholson, the Flying Potters, Rosa Naynon's birds, Bailey and Madison, Hickey and Nelson, Tom Brown and Miss Navarro, Tsuda, and the vitagraph.

Circle.

The Orpheum Show is this week's attraction. The roster includes McIntyre and Heath, Merian's dogs, Ed F. Reynard, Victor Moore and Emma Littlefield, Melani Trio, Elisabeth Murray, Alburtus and Millar, and the vitagraph.

Hurtig and Seamon's.

Haverly's Minstrels is the attraction this week, instead of the usual vaudeville bill. The company is headed by Billy Van and Eddie Leonard.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Robert Hilliard, assisted by Edwin Holland, Frederick Maxwell, and little June Pelton, appeared in the sketch, No. 973, which was fully reviewed at the time of its first production at this house several months ago. It made a deep impression, even at the matinees, when men are in the majority in the audience, and there was much snuffing of noses and blowing of the same during the scene in which the child figures. Little Miss Pelton is a remarkably clever youngster and delivered her lines like a veteran. Eddie Girard, accompanied by Jessie Gardner, presented a new skit called Dooley and the Diamond, written by William G. Rose. Mr. Girard has found the character of the Irish policeman so profitable that he has adhered to it in the new act. He is once more the timid, elastic, amusing cop, as we have seen him these many seasons. As Officer Dooley he is summoned by a young woman who has in her possession a valuable diamond, and who is afraid that the spirit of an East Indian Prince may come to take it from her. The dialogue, interspersed with specialties, leads up to the appearance of the spirit, much to the consternation of Dooley, who, however, comes out triumphant in the subsequent encounter. Mr. Girard introduced the monkey imitation that he has been doing since the days of Natural Gas, and it went as well as ever. His grotesque dancing was also well received. Miss Gardner, as usual, proved an able assistant. James Richmond Glenroy sported a new "lid," and had several new foolishnesses that amused his hearers greatly. John M. World and Mindell Kingston brought down the house and won several enthusiastic curtain-calls with the operatic duet and whirlwind dance with which they finish their act. When the earlier portion of the specialty is brightened up they will have a turn that would be hard to beat. Mr. World is a clever dancer and comedian and Miss Kingston has an excellent voice. Ed Gray, the "tall tale teller," repeated former successes with a very amusing string of stories, winding up with a recitation in which he proved himself a thorough master of dialect. Max Waldon, the European female impersonator, scored heavily with a half dozen excellent imitations of the soubrette as she is seen in different countries. Mr. Waldon is a thorough artist, and does some remarkably quick changes. Vernon, the ventriloquist, gave a good account of himself and won plenty of laughter and applause. Cooper and Robinson, a new team of colored comedians, did a very neat act. They were particularly successful with the "Hannah" song, in which Robinson makes use of a peculiarly funny vocal effect. The Brothers French, in their startling unicycle act; Kimball and Donovan, expert banjoists; Alox and Zola, the Two Roses, in their dainty musical turn; Foster and "Mike," the knowing dog; Eddie Reeves, a smart dancer, and the biograph completed the programme.

TONY PASTOR'S.—John Ford and Mayme Gehrue headed the bill in their sketch, Her Debut Day, which has been greatly improved since it was shown at another house earlier in the season. Mr. Ford won some very hearty laughs with his pie-eating business. It goes without saying that the dancing of both performers evoked demonstrations of emphatic approval. The Four Huntings were an extra attraction and scored heavily in A Night in the Fool-House. Foster and Foster were very successful with Wanted, a Pianist. Fox and Foxie pleased the youngsters immensely. Little and Pritzkow presented a revised version of their act, which they did in one, with much success. Russell and Locke did very well with their dancing. Fredo and Dare are antiquarians of rare merit. Their riddles are all tried and true. Henry and Hoon were remarkably successful with songs illustrated with motion pictures. "The Man with the Ladder and the Hose" was enthusiastically received as they did it. Mosher's bull terriers made a big hit, especially in the bag-punching, which is a special feature. The Shantytown Trio (Joyce, Mackie and Joyce) in A Family Affair, Leon and Bertie Allen, Brothers Elliott, Green and Wiggin, and the vitagraph helped to pass the time.

PROCTOR'S TWENTY-THIRD STREET.—Mabel McKinley made her first appearance at this theatre and drew very large houses. Her pleasing personality and well rendered songs won enthusiastic applause. Her accompaniments were played by F. Oscar Elmore. Mary Dupont presented for the first time here a new sketch, by Edmund Day, called Stranded. The scene is laid in the office of a small hotel in the very rural districts. Dolly Dimple, a soubrette, has been stranded and is working as a waitress. Sam Higgins, a gambler, who has missed his train connections, comes in and takes the soubrette for a simple country maiden. She encourages him and by working on his sympathies secures a loan of $25. The lights go down and the gambler muses on the happy feeling that comes from a good deed. Dolly overhears him, hands him back his money, and tells the story of her life in a few words. He is delighted with her frankness and tells her he will see that she reaches her home in New York in safety. There are some good lines in the sketch, which show that Mr. Day has a good memory and knows how to twist old "sure-fire" gags into new forms. Miss Dupont is stouter than she used to be, but she is still very "cute" and got everything possible out of her role. She was assisted by Stokes Sullivan, who was easy and natural as the gambler. The Great Sandor Trio made a big hit with their remarkably fine work on the rings. Walter Talbot and John P. Rogers sang and talked to the entire satisfaction of the audience. Anna Caldwell scored as usual in her monologue, though she uses some atrocious puns in her rigmarole about the Chinese. Clayton Kennedy and Mattie Rooney offered their odd conglomeration of capers, including some remarkably good eccentric dancing, and carried off their share of the honors. William Rowe, all made up in white, danced and posed on a pedestal and then did some intricate steps on the boards. His act is certainly unique. Mr. and Mrs. Stuart Darrow with their shadowgraphs, Walter Beemer and his Juggling Girl, Gebest Sisters, Barney Reynolds, V. P. Woodward, Jennings and Renfrew, R. H. Mohr, and the kalatechnoscope were also on hand.

PROCTOR'S FIFTH AVENUE.—In Missoura was offered last week to a succession of good houses. Malcolm Williams as Jim Radburn was quite good, and Theodore Marston made an effective Joe Vernon. Beatrice Morgan was Kate Vernon and Loretta Healy scored a decided hit as 'Lizbeth. Louis Payne made an excellent Dave and Gerald Griffin was fairly amusing as Colonel Billinger. Frank McCormick, a new member of the company, did good work as Bill Sorber. Others in the cast were John Westley, George Bryant, Charles Mylott, George Austin, Sol Aiken, Julia Blanc (a clever character actress), and Margaret Kirker. The settings were in good taste. Louise Sylvester, "the Maid of Dundee," was seen between the acts, and scored a most emphatic hit singing Scotch ballads. She was dressed in Highland costume, and made a pretty picture as she rendered the songs that are dear to the hearts of all Scotchmen and others as well. Her voice is a well trained soprano, and her high notes are sweet and clear as a bell. Miss Sylvester is a distinct addition to vaudeville, and deserves to rank as one of the features on any bill. The whimsicalities of George Thatcher and Sydney Grant, rival monologists, were keenly relished. Arthur Buckner, Swan and Bambard, the Gregsons, Hastings and Finn, and the kalatechnoscope were also present.

PROCTOR'S 125TH STREET.—Camille was revived last week, as it was the final week of Jessie Bonstelle's season with the company. Miss Bonstelle has established herself firmly in the hearts of Harlem theatregoers, and her many admirers crowded the house last week in order to see their favorite once more before she took her departure. Miss Bonstelle pleased them by giving a remarkably good performance of Camille, which is one of her best parts. She was given a series of ovations during the week and will be sure of a warm welcome whenever she returns. Paul McAllister as Armand, Frederick Power as M. Duval, Myra Brooke as Madame Prudence, Rose Stuart as Olympe, and H. Dudley Hawley, Cecylle Mayer, Mary Bertrand, Charles Lane, Julian Reed, Henry Miller, Jr., and Edward Wallace rounded out the cast. A pleasing olio was given by Hale and Frances, Dorothy Neville, William H. Smith, Leonard and Collins, Sam Drane, and the kalatechnoscope.

HAMMERSTEIN'S VICTORIA.—The Six Musical Cuttys returned to vaudeville last week, after a very successful season with Buster Brown, and they were given a royal welcome. They played even better than ever and were enthusiastically encored. Castellane caused a sensation with his looping the gap. Frank Bush told his stories with his usual success. Others who pleased immensely were Nirvana, Empire Comedy Four, the Four Nightons, May Edouin and Fred Edwards, Mark Sullivan, Rawson and June, Dixon, Bowers and Dixon, Stanley and Brockman, and De Onso Brothers. Mr. Hammerstein is providing bills of extraordinary merit, using more big headliners than any other house in the country.

HURTIG AND SEAMON'S.—Paul Spadoni astonished the Harlemites last week with his wonderful exhibition of juggling. The witty remarks of James J. Morton brought down the house and the audience was sorry when he reached his time limit. Howard and Bland sustained their reputation as able fun-makers. Others who pleased were J. K. Emmet and Anna Mortland, Madge Fox, the Lavine-Cimaron Trio, Monroe, Mack and Lawrence, Three Rio Brothers, Parker's dogs, and the vitagraph.

CIRCLE.—Louise Gunning was the headliner of a very fine bill and sang herself into the hearts of the patrons with her Scotch ballads, in the rendition of which she is inimitable. Will M. Cressy and Blanche Dayne were a special feature and revived their original success, Grasping an Opportunity, which scored heavily. A. O. Duncan and Musical Dale carried off their share of the honors. Very entertaining acts were also given by Gus Williams, McPhee and Hill, Harry Linton and the Lawrence Sisters, Hayes and Healy, Hubert De Veaux, and the vitagraph.

The Burlesque Houses.

DEWEY.—Jacobs and Lowry's Merry Maidens were welcomed by good audiences last week. An entertaining olio was given by the Duffin-Redcay Troupe, Nellie Haniey, Johnson Trio, the Hiatts, Rice and Camp, Alice Leslie and others. Mr. Bugg's Busy Day introduced the entire company effectively. This week Rose Sydell's London Belles.

GOTHAM.—The Moonlight Maids appeared every evening at moon-time and also at the daily matinees. There are men as well as maids in the company, which includes Rice and Prevost, Fields and Wooley, Reidy and Currier, Frederick Brothers and Burns, and Marie Rogers. The burlesque is called A Rialto Rounder. This week Sam Devere's company.

MINER'S BOWERY.—The Thoroughbreds Burlesquers had a good week and are followed this week by the Brigadiers.

MINER'S EIGHTH AVENUE.—Sam Devere's company drew well last week. The current attraction is Bryant's Australian Burlesquers.

LONDON.—The Dainty Duchess, with Hayes and Suits and others, pleased the patrons. This week Tiger Lilies.

OLYMPIC.—A house bill closed the season at this house last week.

TO RETURN TO COMIC OPERA.

James Francis Sullivan and Al. H. Weston will return to the field of comic opera on May 30, after a very successful season in vaudeville. They have played sixteen weeks out of a total of nineteen, and sixteen Sunday night concerts. Last week they were a special feature at the Fulton Street Theatre, Brooklyn, and closed the bill most successfully. They will play principal roles in the organization they are about to join, and will remain with it all Summer.

VAUDEVILLE IN LONDON.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
April 16, 1904.

Dan Leno has once again returned to the vaudeville stage, appearing at the London Pavilion, introducing two new songs and some funny patter. The audience seemed to be in sympathy with him, apparently not forgetting the mental strain he had undergone through his illness, and they gave him a big ovation. It goes without saying that he made a big success, being an immense favorite on this side. A turn I remember well in America, the Musical Avolos, played some charming selections on the xylophone. The Patti-Frank Troupe of Acrobats are clever and agile in their act, dressing well and closely resembling the Craggs in style as well as in success. They are a capital turn, working with great precision and should go well in America.

Being humorous is now difficult, at least the efforts that adorn the stage at present seem forced and rarely funny. Consequently, the Pavilion patrons should heartily appreciate Josh Dixon, who is a valuable new addition to the programme. He has great ideas which want a little more experience to develop into a popular groove. As an equilibrist, Ernesto works with a snap and grace that should bring him to the foremost rank of jugglers. The Bensons give an interesting musical comedy act, the man especially hitting upon funny situations, while his dancing is capital. They work closely on American lines, all except their finish of a cake-walk, which could be improved.

At the Alhambra a good eccentric acrobatic act, new to the bill, is given by the Barowsky Trio, who stand out with their novel tumbling. The youngest of the troupe is exceedingly able in his tricks. They were well received. On the trapeze, the Four Skandias excel. It is extraordinary how many good acrobatic acts come from the Continent, and the grace they all seem to naturally exhibit, even in the most daring feats. The Wilhelmina Quartette are pretty in their Dutch songs and sabot dances, and tend to give an agreeably cosmopolitan atmosphere to the programme. All the Year 'Round, the Alhambra ballet, is still drawing many admirers to the house, which reminds me that the case against the Alhambra and the Empire theatres, which was to have come up for hearing last Thursday, has by mutual agreement been postponed for fourteen days. It is understood that the adjournment was agreed on pending a possible amicable arrangement of the present state of affairs, and that in the meantime the hearing of all pending summonses is to be adjourned.

On Thursday afternoon at the Alhambra an additional excitement was afforded by a wrestling contest between George Lurich, of Russian origin (who claims to have thrown Hackenschmidt five years ago) and Ernest Siegfried, hailing from Germany. The affair turned out rather tame, as Lurich, who was to throw Siegfried three times in an hour (pin-falls) failed even to throw him once; in fact, the German seemed to be the aggressor toward the finish. It is hard to say which is the better man, although my convictions are in favor of the German, whose supporters now are prepared to back him for £500 against any comers.

Will H. Fox is appearing at the Oxford in an entirely new routine, which he works to great advantage. He thoroughly knows his audience and how to make them laugh, his turn always being an agreeable one. R. G. Knowles is topping the bill at that hall, and tells a new monologue which keeps the place in continuous hilarity. Harriet Vernon, who has been to America, making a big success there with "Ting-a-ling," is a capital burlesque actress, still maintaining her majestic appearance. The American-Dutch comedienne, Happy Fanny Fields, is still as happy as ever, and happily has switched the melody of "Hiawatha" round for a clever clog dance. She informs me that she is looking forward to her annual visit to her home in New York, hoping to sail from here next June.

Mr. and Mrs. Swickard, working to a very fine audience at Shepherd's Bush Empire, showed a talent that deserved and received much applause. The lady has a powerful voice, which she uses extremely well and serves as an excellent background for her partner's humor. They are a turn that, I think, would find good openings in musical comedy, as they have a decided air of refinement.

The Sisters Doherty, fresh from a provincial tour, also make a big success and should continue to do so at the Palace, where they go next week. There are few good sister acts on the stage now, so it speaks a lot for their ability to be recognized as among the first of them.

The Miles-Stavordale Quintette play exceedingly well on banjos and harps, their turn going very well.

At the Collins Music Hall Hardeen gives a similar act to that of his brother, Houdini, and opens handcuffs with the same ease. They resemble each other closely, and Hardeen may be said to be following in the footsteps of his brother's fame.

Diamond and Beatrice appear there also, playing the harp and the saxophone very sweetly. Beatrice looks very charming, her personality adding greatly to the act. The lightning drum major and gun spinner, Major Sitherland, from the States, is no minor in his profession. He swings the bâton with dazzling rapidity and was well appreciated.

Peggy Pryde, daughter of the late Jenny Hill—the "Vital Spark"—has a lot of her mother's go as she sings her coster songs, which pleases the local audiences of the Collins immensely.

Herr Gustave Kammsitzer, late manager of the Winter Garden, Berlin, shot himself last Sunday, having only just returned from London. His untimely death will be much regretted by American artists, to whom he was a very good friend. It was understood that he was very much mentally worried of late, and that the depression it caused gave rise to his suicide.

Ching Ling Foo, the original Chinese mag'cian, who made such a huge success at Keith's, New York, is shortly to open at the Empire Theatre at an enormous salary, which I understand is over £200 per week.

Morton and Elliott sailed last Wednesday for the States, their first visit home within three years.

Clayton, Jenkins and Jasper and Miss Chester, of the "Statue Dog" fame, are embarking this day for the other side.

May Yohe opened last Monday at the Hippodrome in Brighton, and from reports made a big hit with her songs.

Minnie Palmer, who has just returned from a long turn in South Africa, will produce a condensed version of My Sweetheart at the Chelsea Palace next Monday.

Philip Yorke, I am given to understand, has retired from the management of the Tivoli Music Hall.

REVONOC.

WEBER AND FIELDS' AFFAIRS.

The Weber and Fields tangle was finally straightened out last week, when formal articles covering a dissolution of the partnership that has existed for over twenty-five years were signed. Rumors of the dissolution have been current for several months, but they were denied by everybody concerned. Mr. Weber paid Mr. Fields $40,000 for his interest in the music hall that has been conducted by the firm for the past seven years, and will have entire control of it in the future. He has not as yet decided on the form of entertainment to be offered next season. Mr. Fields has formed a new partnership with Hamlin and Mitchell, to go into effect on May 15, and the firm will be known as Hamlin, Mitchell and Fields. They will make big productions on the order of Babes in Toyland and The Wizard of Oz. It is possible that a syndicate may build a new theatre at Forty-third Street and Broadway for the new firm.

Mr. Fields is at present laid up as the result of a fall down a flight of stairs in the Lexington Hotel, in Boston, on Wednesday last. He dislocated a bone in his right hip, but expects to reappear on Thursday. The company will play its final engagement week of May 9, at the West End Theatre, this city.

SYRACUSE THEATRE BURNED.

The Lyceum Theatre in Syracuse, in which many well-known vaudeville performers have appeared, was burned down on Monday, April 25. The building was owned by John Dunfee, and the loss was in the neighborhood of $50,000. The flames spread through the block and for a time it was feared that the new Wieting Opera House would be destroyed.

MINSTRELS SUFFOCATED.

Ten members of Al G. Field's Minstrels were overcome by gas in a hotel in Victoria, B. C., on Tuesday night last. Heroic efforts on the part of several doctors saved the lives of the performers, who had a very close call.

VAUDEVILLE IN BROOKLYN.

The Orpheum Show, headed by McIntyre and Heath, played their regular annual engagement at the Orpheum last week, the company is above the average. The Georgia Minstrels, although so well known that most every one knows it backward, scored heavily in the hands of McIntyre and Heath. The laughter was fully as loud and long as at any of their previous engagements. The Peerless Potters, a magnificent quartette of gymnasts, made a splendid impression in a sensational casting act. Merian's dogs, in their wonderful "acting" called forth hearty, well merited applause. It is an exceptional piece of training. Victor Moore, assisted by Emma Littlefield, presented his original bit of "stageland comedy," Change Your Act, or Back to the Woods. Mr. Moore has been putting in many new little bits of comedy, which have greatly improved the act. His recitation has been changed, but still touches on the newsboy character and is fully as good as the old one. Miss Littlefield's dancing is capital. Ed F. Reynard, with a wonderful aggregation of mechanical figures and effects, scored heavily. His act is by far the best of its kind in vaudeville to-day. There are few ventriloquists who would attempt as extensive an act as Mr. Reynard puts on, and, without taking into consideration his capital ventriloquial work, he should be congratulated on that score alone. There are few men or women in vaudeville to-day who can really sing a "coon song." It is either shouted or blurted out between gasps of breath during a dance and the real merit in it passed by. With Elisabeth Murray it is somewhat different. She has a natural Southern accent, which is shown to a delightful purpose in a coon song. Her Irish stories are fully as entertaining and she leaves the stage invariably with an audience clamoring for more. She had a hard place on the bill last week, but proved a big hit nevertheless. The Melani Trio, in a capital singing and instrumental specialty; Joe Flynn, with a monologue full of laughs, and Albertus and Millar, in their clever juggling act, were other well known hits. This week Mr. and Mrs. Sidney Drew, James J. Morton, Mason-Keeler co., Jack Mason's Society Belles, A. O. Duncan, Norah Bayes, Eddie Mack, and the Three Zolars.

Emma and Johnnie Ray in Casey the Fireman proved one long scream from start to finish. One cannot leave the theatre after watching these clever comedy artists without congratulating themselves on obtaining such a good laugh for the money. There are other good acts on the bill which deserve more than passing mention. Chief among these is The Last Rehearsal. Mr. McCord has an offering in this sketch which he will find hard to equal. As it stands now every movement and line is pure comedy. As the stage-manager McCord is capital, and it is due to his untiring efforts alone that the sketch holds the enviable position of demand that it does to-day. Ebrie Bates has turned out to be a most talented little actress. There is nothing harder for a graceful and pretty girl to do than act awkward, and her conception of the role of the stage struck and ungraceful girl, with ambition as a Juliet, is splendid. The Quigley Brothers as usual had the house in an uproar over their exceptionally funny conversation. The Dancing Mitchells scored heavily in their clever work; Humberty in some sensational juggling; Johnnie Carroll, who always "makes good;" Maud Huth, and Murphy and Frances completed a good comedy bill. The biograph had a series of war views that were startling and created great interest. This week the Hengler Sisters and Milton and Dolly Nobles head a big bill.

Business is on the increase at Keeney's Fulton Street Theatre. Last week Kirk Brown and Grace Fox headed the bill. They were a great success in a little comedy act entitled "In Wrong." The others who scored were Sullivan and Weston, Armstrong and Holly, Martini and Maximillian, Frank Fogerty, Larkins and Patterson, Kreissel's dogs and cats, and Barto and Lafferty. This week Dorothy Russell, J. K. Emmett and Anna Mortland, Four Huntings, Ten Brooke, Lambert and Ten Brooke, Luts Brothers, J. Francis Dooley, Radford and Valentine, and Clark and Florette.

At Watson's this week Seaside Belle is the burlesque. Sansome and Delila, Foster, Four Stewart Sisters, and Daisy Dumont are in the olio. Business is still good.

VAUDEVILLE JOTTINGS.

Eddie Heron and co. opened their vaudeville season on April 25 at the Orpheum, Utica, N. Y. This is the best co. Mr. Heron has ever had and includes Madge Douglas and Will L. White, who share the honors with the star. The time booked includes a trip over the Orpheum circuit to California, returning to New York in the latter part of July.

Shorty and Lillian De Witt will soon produce their new act, entitled The Janitor, which has many new and novel ideas. They will hereafter be known as the De Witts.

Dan J. Harrington, the ventriloquist, made his usual success at Keith's, Philadelphia, Tony Pastor's, and Avenue, Pittsburgh, and was one of the feature acts last week at the Arcade Theatre, Toledo, O. He opens this week at Keith's, Boston, with Portland, Salem, and Keith's, New York, to follow. He also has several offers for the Summer.

Eddie Weston, who has been starring the past two seasons in A Hot Old Time, will play a limited season in vaudeville with his wife, Bessie E. Beasley. They open at the Columbia, Cincinnati, May 1, afterward touring the Kohl-Castle circuit, returning to New York July 1. Mr. Weston will not be with A Hot Old Time next season, in which he has been very successful playing the part created by Johnny Ray, but instead Mr. and Mrs. Weston will star jointly in a musical comedy now being rewritten entitled The Star Boarder, having leased it from Matt Smith. Their season will open early in September in the East, playing week stands.

Benjamin Hurtig is mourning the loss of a new diamond scarfpin, worth $350, which was abstracted from his necktie while he was being jostled in a crowded car one evening last week.

W. H. Barber, who has been looping the gap in vaudeville this season with great success, will be one of the big features at Dreamland, Coney Island, next Summer. Lottie Brandon will also be at this resort and will do the flying leap on her wheel through space, using an apparatus somewhat similar to that seen in the Barnum and Bailey Circus. Both acts were booked by Milton Aborn.

According to a letter received from Philadelphia last week, a slight panic started at the Standard Theatre on April 28, caused by a mouse. Several women fainted, but a stampede was averted by the coolness of Harry E. McKee and George Arvine, who went to the footlights and told rapid-fire jokes.

Ted Marks' benefit at the Metropolitan Opera House on Sunday evening was well attended, but the entertainment was rather tame, owing to a strict enforcement of the Sunday law.

Harry Martinetti and Anna Martelle, vaudeville performers, were married at the Little Church Around the Corner, on April 28.

The Rat, a clever little farce by Harold Heaton, late of William Gillette's company, was presented at Proctor's Fifth Avenue Theatre on Sunday afternoon, by Viola Fortescue, Louise Arnot, and the author. The sketch is well built dramatically, and contains some laughable situations. It is, in a way, a vaudeville version of William Dean Howell's farce, The Mouse Trap. All three of the parts were well played—in the legitimate manner—particular credit being due to Miss Arnot for her impersonation of Nora, an Irish servant girl.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Orph., Utica, 2-7.
Acrobatic Girls, Eight—Folies Bergere, Paris, France—indefinite.
Adamini and Taylor—Empire, Hoboken, 2-7.
Adelaide, La Petite—Orph., Los Angeles, April 25-7, Orph., San Francisco, 9-14.
Adgie's Lions—Avenue, Pittsburgh, 2-7.
Aherns, The—Orph., Tacoma, Wash., 2-7.
Alburtus and Bertram—Empire, Sheffield, Eng., 2-7.
Allaire and Carille—Arcade, Seattle, Wash., April 18-7.
Allen, Leon and Bertie—Arch St. Museum, Phila., 2-7.
Ameta—Cleveland's, Chicago, 2-7.
Anderson and Briggs—Columbia, St. Louis, 2-7.
Archer and Crocker—Pastor's, N. Y., April 25-7.
Arminta—Proctor's, Newark, 2-7.
Armstrong and Holly—N. Y., N. Y., 2-14.
Arnim and Wagner—Haymarket, Chicago, 2-7.
Aronson and Ashton—Orph., Omaha, April 25-7.
Ashton, Margaret—Tivoli, London, Eng.—indefinite.
Aug, Edna—Cleveland's, Chicago, 2-7.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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By GRACE GRISWOLD

Conceded by Press and Public the daintiest, most pretentious act in Vaudeville. Beautifully staged. Excellent company headed by Henry Keane, Maude Turner Gordon and others. Keith's Union Sq. Theatre May 2nd.

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The well known travesty artists,

JULES AND ELLA GARRISON

Will offer their $2,000 production,

"AN ANCIENT ROMAN"

A Satirical Comedy by EDMUND DAY.

Ten special fire-proof scenes designed by Hardy G. Maratta, Daniels Scenic Studio, Chicago. Costumes by Madame DeGrey, N. Y. Original music composed by Jules Garrison, arranged by Frank Bell, G. O. H., Denver. Electrical effects by Chas. Isaac Newton, Art Electric Co., N. Y. C. Mechanical novelties by J. A. Murphy.

For detailed information, time and terms address

JULES and ELLA GARRISON

Keith's Union Square Theatre this week; Keith's New Theatre, Phila., May 9; Keith's Theatre, Boston, May 16.

Permanent address, Garrison Villa, East Norwalk, Conn.

Return to Comic Opera May 30

After a very successful season in Vaudeville.

JAS. F. SULLIVAN AND WESTON AL. H.

Playing Principal Parts.

P. S.—Special feature at Fulton Street Theatre last week, closing the show, and as usual a tremendous hit.

VICTOR MOORE AND EMMA LITTLEFIELD

Presenting **Change Your Act, or Back to the Woods.**

HA! HA! HA! HA! HA!

Why all this HA! HANESS? See the act at the Circle this week and HA! HA! a few yourself. Will play dates next season. Time filled up to Nov. 14, 1904. Where do we go from there? A few weeks open this Summer. A top line act. Get it. PAST SEASON A FEATURE WITH THE ORPHEUM SHOW. Address Circle this week: May 9, Keith's, Boston; May 16, Keith's, N. Y.; May 23, Keith's, Philadelphia. May 30, open.

Tom Brown and Nevarro

The Eccentric Chinese Impersonators, offering

"A CHINESE COURTSHIP"

Touring Europe. Address DRAMATIC MIRROR.

J. A. ELOISE

Murphy AND Willard

This week back at Tony Pastor's. "Have a Doughnut."

—THE—

Tossing Austins

JOLLY JUGGLERS.

Palace, Sydney, N. S. W., May and June, with Tom Nawn's Co.

Favorites from Atlantic to Pacific

RICE AND CADY

Just finished a successful engagement of 20 weeks at Casino Theatre, Los Angeles, Cal., Sunday, May 1st, playing all the Weber and Fields pieces. Open May 8th, under Management of Oliver Morosco to play the Weber and Fields plays in his circuit of Theatres on the Coast.

"THE DIMPLE SISTERS,"

DOLLIE AND DOTTIE.

The Funniest Act on Any Stage

BARNEY FERGUSON AND JOHN MACK.

On the Orpheum Circuit,

A Few Criticisms.

Feb. 15, 1904, Kansas City JOURNAL.—The comedians, Ferguson and Mack, finish in a whirlwind of fun in an acrobatic dancing sketch, which they call "The Dimple Sisters."

Feb. 15, 1904, Kansas City WORLD.—Barney Ferguson and John Mack are favorites here and always succeed in winning several laughs to the minute by their burlesque work.

Feb. 23, 1904, New Orleans DAILY STATES.—Ferguson and Mack will never lose popular favor, they are always good. They have brought with them this week a number of new stunts that are bound to win the Orpheum audiences.

March 7, 1904, San Francisco BULLETIN.—Ferguson and Mack as "The Dimple Sisters" win the critical audience at the Orpheum. The audience at the Orpheum last night enjoyed a program that sparkled with fun and comprised some of the prettiest features seen in that show house recently. It was convulsed in laughter when Ferguson and Mack, the eccentric comedians, put on their act known as "The Dimple Sisters."

March 22, 1904, Los Angeles HERALD.—Ferguson and Mack, as usual, sent last night's spectators into convulsions of laughter.

April 12, 1904, Denver REPUBLICAN.—Barney Ferguson and John Mack nearly created an uproar when they came forth to portray the "Dimple Sisters." This is a rough and tumble act, but one of the superior sort.

April 12, 1904, Denver TIMES.—Ferguson and Mack as the "Dimple Sisters" kept the audience in one continuous laugh.

April 25, 1904, Omaha BEE.—Barney Ferguson and John Mack are the comedians they have always been, but they have added a new one this season, and do a burlesque on an accrobatic song and dance team that is really as funny as anything seen in the house this season.

Route: May 2, Olympic, Chicago; May 9, Haymarket, Chicago; May 16, Columbia, St. Louis, May 23, Chicago Opera House, Chicago.

At Liberty for Summer and Next Season.

KATHERINE DAHL

Prima Donna Soprano.

Palace, Sydney, N. S. W., May and June, with Tom Nawn's Co.

CHARLES KENNA

Presenting his original one-man sketch,

THE FAKIR.

SHORTY and LILLIAN DeWITT

Watch for our new act, **THE JANITOR.** It's a wonder.

Some time in May open.

945 East 165th St., N. Y. City.

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6 MUSICAL CUTTYS 6

8—Brothers and Sisters—8

The World's Greatest Family of Instrumentalists.

At the Orpheum, Brooklyn, this week.

WM. CUTTY, Mgr. Per address 257 W. 126th St., New York.

"Those Mysterious Fellows,"

LATIMORE and LEIGH

38th Week Vaudeville Feature Myrkle-Harder Stock Co., E. J. HALL, Mgr.

Latimore and Leigh so completely mystify the audience as to be positively uncanny. Their act has been more talked about in the past two days than any act ever presented here —*Journal-Press, St Cloud, Minn., April* 26, 1904. Address week May 9, Winona, Minn.

EARL TOM

GILLIHAN and MURRAY

NOTES.

"Fashion plates of 'Extecy' in vaudeville are they;
G. and M. its meanings men, who hail from Western way.
At making 'good' they always do, t'would be a shame to miss 'em.
May they expand in vaudeville land
Every wrinkle from their system."—AL. LAWRENCE.

Are now playing a month's engagement at home, Kansas City, Mo. All agents address 714 Wyandotte St. in case you need us next Winter.

Austin, George—Keith's, Phila., 2-7.
Avery Comedy Four—Olympic, Chicago, 2-7.
Bailey and Madison—Victoria, N. Y., 2-7.
Barr and Benton—Polis, New Haven, 2-7.
Barr and Evans—Orph., San Francisco, April 25-7. Orph., Los Angeles, 9-14.
Barrett Sisters—H. and B., Brooklyn, 9-14.
Barrington, Jos. D.—Edinburgh, Scotland, 2-7.
Barry, Mr. and Mrs. Jimmie—Columbia, Cincinnati, 2-7, Shea's, Buffalo, 9-14.
Bayes, Nora—Orph., Brooklyn, 2-7, Victoria, N. Y., 9-14.
Bean and Hamilton—Chase's, Washington, 2-7.
Beemers, The—Proctor's 5th Ave., N. Y., 2-7.
Bell, Digby—Avenue, Pittsburgh, 2-7, O. H., Chicago, 9-14.
Bell, Senator Frank—Proctor's, Albany, 2-7.
Belleclaire Bros.—Circle, N. Y., 2-7, Poli's Theatres, 9-28.
Bellman and Moore—Portland, Me., 2-7, Keith's, Boston, 9-14.
Bennetts, The—Pastor's, N. Y., 2-7.
Bergere, Valerie—Keith's, N. Y., 2-14.
Beverly and Danvers—Pastor's, N. Y., 2-7.
Blumers, The—Proctor's 5th Ave., N. Y., 2-7.
Boniface and Waltzinger—Proctor's 23d St., N. Y., 2-7.
Bowman, Frank—Shea's, Toronto, 2-7.
Brooks Bros.—Poli's, Waterbury, April 25-7.
Brooks, Eltrym—Casto, Lawrence, 2-7.
Brown, Pattie—O. H., Chicago, 2-7.
Brown and Nevarro—Victoria, N. Y., 2-7.
Bruce, Misses—Avenue, Pittsburgh, 2-7.
Buckeye Trio—Crystal, Denver, 1-7.
Buckner, Arthur—Proctor's 125th St., N. Y., 2-14.
Bueman, Frank—Shea's, Toronto, 2-7.
Burdette, Madeline—Casto, Lowell, 2-7, Casto, Lawrence, 9-14.
Burke and La Rue—Orph., Kansas City 1-7.
Bush, Frank—Woolworth's, Lancaster, Pa., 2-7.
Carleton and Terre—Columbia, St. Louis, 2-8.
Carlin and Otto—Avenue, Detroit, 2-7.
Carrie, Mlle.—West End, St. Louis, 2-14.
Casad and De Verne—Main St., Peoria, 2-7.
Case, Billy—Haymarket, Chicago, 2-7.
Castellat and Hall—Columbia, Cincinnati, 2-8.
Caswell, Maude—Eldorado, Marseilles, France, 2-28.
Cherry and Bates—Avenue, Pittsburgh, 2-7.
Clark and Florette—Fulton St., Brooklyn, 2-7.
Clarke, Wilfred—Orph., Los Angeles, 2-14.
Clayton, Kennedy and Rooney—Proctor's 125th St., N. Y., 2-7.
Clifford, Billy Single—Hopkins', Memphis, 2-7.
Colby Family—Orph., Omaha, 1-7, Orph., Denver, 9-14.
COLE AND JOHNSON—Keith's, Boston, 2-7, Victoria, N. Y., 9-16.
Cole and Warner—Casto, Lowell, 2-7.
Colfax Sisters—Olympic, Chicago, 2-7.
Collins and Hart—Lyric, Liverpool, Eng., 25-7.
Conroy and Pearl—Keith's, Phila., 2-7.
Conway and Leland—Tivoli, Glasgow, Scotland, 2-7. Queen's, Glasgow, 9-14.
Cooper and Robinson—Park, Worcester, 2-7, Roof-Garden, Lancaster, Pa., 9-14.
Corbley and Burke—Keith's, Boston, 2-7.
CORRIGAN, EMMET—Orph., Kansas City, 1-7, Haymarket, Chicago, 9-14.
Cosmore and Florence—Miner's Bowery, N. Y., April 25-7.
Cotton's Comedy Donkeys—Poli's, Bridgeport, 2-7.
Couture and Gillette—Keith's, N. Y., April 25-7.
Crane Trio—Empire, Hoboken, 2-7.
Crane Bros.—O. H., Chicago, 2-7.
Crane, Mr. and Mrs. Gardner—Keith's, Phila., 2-7.
Crawford and Manning—Avenue, Pittsburgh, 2-7.
CRESSY, WILL, AND DAYNE, BLANCHE—Haymarket, Chicago, 2-7, Columbia, St. Louis, 9-14.
Cullen, James H.—Orph., New Orleans, 2-7.
Cushman, Frank—Cleveland, Chicago, 2-7.
D'a and D'a—Empire, Seattle, Wash., 2-7.
Daly and Kelso—Butte, Mont., 2-7.
Dancing Violinist—Jacques, Waterbury, 2-7.
Dancrey, Anne—Folies Bergere, Paris, France, April 18-7.
Dandy, Jess—Victoria, N. Y., 2-7.
Darrow, Mr. and Mrs. Stuart—Trent, Trenton, 2-7, Proctor's 125th St., N. Y., 9-14.
D'Arville, Camille—Trent, Trenton, 2-7.
DAY, GEORGE W.—Circle, N. Y., 9-14.
De Berio—Alhambra, London, Eng., April 11-7.
De Faye, Three Sisters—Poli's, New Haven, 2-7.
Deland, Charles—Orph., Denver, 1-7.
Delaney and Daly—O. H., Chicago, 2-7.
De Lasso, Col.—Madrid, Spain, April 18-7.
Delmore and Lee—Maryland, Baltimore, 2-7, Broad St., Phila., 9, 10, Wilmington, Del., 11, 12, New Haven 13, 14.
Delmore, The Misses—Casto, Lowell, 2-7.
De Onso and Schenck—Novelty, Oakland, 2-7.
Derenda and Green—Star, St. Paul, Minn., 2-7.
Deveau, Hubert—Orph., Brooklyn, 2-7.
De Witt, Burns and Torrance—Proctor's 23d St., N. Y., 2-7.
Dixey, Henry F.—Shea's, Buffalo, 2-7.
DOHERTY SISTERS—Palace, London, Eng., April 18-7.
Dooley, J. Francis—Fulton St., Brooklyn, 2-7.
Doyle, Edward—N. Y., 2-7.
Drane, Sam—Arch St., Phila., 2-7.
Drew, Mr. and Mrs. Sidney—Orph., Brooklyn, 2-7.
Dumonds, Three—Keith's, N. Y., 2-7.
Duncan, A. O.—Orph., Brooklyn, 2-7.
Dunn, James A.—O. H., Chicago, 2-7.
Dutrieu, Helen—Cirque Schumann, Vienna, April 11-7.
Dyllyn, J. Bernard—Orph., Denver, 2-7.
Eckert and Berg—Orph., Omaha, 1-7, Orph., Kansas City 8-14.
ECKHOFF AND GORDON—Grand, Indianapolis, 2-7, Columbia, Cincinnati, 9-14.
Edouin and Edwards—Chase's, Washington, 2-7, Woolworth's, Lancaster, 9-14.
Eldridge, Press—Temple, Detroit, 2-7.
Ellis-Nowlan Trio—Orph., Los Angeles, April 24-7.
Ellsworth and Burt—Proctor's, Newark, 2-7.
El Nino—Pastor's, N. Y., 2-7.
Eltryn, Brooke—Casto, Lawrence, 2-7.
Emerson and Omega—Proctor's 5th Ave., N. Y., 2-7.
Emmett and Mortland—Fulton St., Brooklyn, 2-7.
Empire City Quartette—Poli's, Waterbury, 2-7, Poli's, Bridgeport, 9-14.
Esmeralda—Orph., Kansas City, 1-7.
Esmeralda Sisters—O. H., Chicago, 2-7.
Estardo, Naomi—Olympic, Chicago, 2-7.
Everhart—Keith's, N. Y., 2-7.
Fadettes, Boston—Keith's, Boston, 2-14.
Falke and Semon—Keith's, Boston, 2-7.
Fantas, Two—Bell, Oakland, Cal., 2-7, Lyceum, San Francisco, 9-14.
Fay, Elfie—Avenue, Pittsburgh, 2-7.
Fentelle, Harry—Olympia Park, Chattanooga, 2-14.
Ferguson and Dupree—Pastor's, N. Y., 2-7.
Ferguson and Mack—Olympic, Chicago, 2-7, Haymarket, Chicago, 9-14.
Ferguson and Passmore—Kohl-Castle Circuit 2-7.
Ferrar and Cole—Orph., Kansas City, 9-14.
Ferry—Crystal, Seattle, Wash., April 25-7.
FIELDS, W. C.—Hippodrome, London, April 4-28.
Fields, "Happy" Fanny—Tivoli and Oxford, Eng., April 4-14.
FISHER, MR. AND MRS. PERKINS—Empire, Hoboken, 2-7, Woolworth, Lancaster, 9-14.
Fitzgibbon-McCoy Trio—Casto, Lawrence, 2-7, Casto, Lowell, 9-14.
FLETCHER, CHARLES LEONARD—London, Eng., Feb. 8-Sept. 3.
Florede, Nellie—Keith's, N. Y., 2-7.
Ventinelles, Three—Hashagen's, St. Louis, April 24-7, Keokuk, Ia., 9-14.
Fox and Melrose—Palace, London, Eng., 2-7.
Fox and Melville—Palace, London, 2-7.
Fox and Ward—Lyceum, San Francisco, April 25-7.
Franks, The Marvelous—Poli's, New Haven, 2-7.
French Bros.—Keith's, Boston, 2-7.
Frencelli and Lewis—Keith's, Boston, 2-7.
Frey and Fields—Haymarket, Chicago, 2-7, Columbia, St. Louis, 9-14.
Frobel and Ruge—Nouveau Cirque, Paris, France, April 25-28.
Fulgora, Robert—Haymarket, Chicago, 2-7.
Gallagher and Hild—Shea's, Toronto, 2-7.
Garrison, Jules and Ella—Keith's, N. Y., 2-7.
Gasch Sisters—Orph., San Francisco, April 25-14.
Gassman, Josephine—Columbia, St. Louis, 2-8.
Genaro and Bailey—Haymarket, Chicago, 2-7.
Gerard, Helene—Empire, Hoboken, 2-7.
Killen, Ed and Sadie—Bijou, San Diego, Cal., 2-14.
Girard and Gardner—Keith's, Boston, 2-7.
Gladstone, Lotta—Shea's, Toronto, 2-7.
Glenroy and Russell—Casto's, Lowell, 2-7.
Godfrey, Hal—Moore's, Detroit, 2-7, Empire, Cleveland, 9-14.
Golden, George Fuller—Palace, London, England—indefinite.
Gordon, Belle—Orph., Denver, 1-7.
Gray, Ed—Keith's, Phila., 2-7.
Hall, Artie—Haymarket, Chicago, 2-7.
Hall and Hughes—Boston, Lowell, 2-7.
Harper, Desmond and Bailey—Empire, Hoboken, 2-7.
Harrington, D. J.—Keith's, Boston, 2-7.
Harris and Walters—Howard, Boston, 2-7.
Hart, Sadie—Cripple Creek, Col., 2-7.
Haskell, Loney—Cleveland's, Chicago, 1-7.
Hathaway, Belle—Paster's, N. Y., 2-7.
Hawley and Vass—Acme, Sacramento, April 25-7.
Hawthorne Sisters—Columbia, Cincinnati, 2-7.
Hayman and Franklin—O. H., Chicago, 2-7.
Hearn and Lewis—Novelty, Keno, Neb., 2-7.
Heclow, Charles—Gaugan's, St. Joseph, Mo., 2-7.
Heeley and Meeley—Hippodrome, Brighton, Eng., 2-7.
Hefron, Tom—Broadway, Los Angeles, April 25-7.
Hengler Sisters—H. and B., Brooklyn, April 25-7.
Herrmann, Adelaide—O. H., Chicago, 2-7.
Hickey and Nelson—Victoria, N. Y., 2-7.
Hickman Bros., Three—Howard, Boston, 2-7.
Hills, Four—Empire, Hoboken, 2-7.
Hill, Hamilton—Palace, London, Eng., April 25-7, Palace, Croydon, Eng., 9-14.
Hilliard, Robert—Proctor's, Newark, 2-7.
Hiltonks, The—Portland, Me., 2-7.
Hines and Remington—Avenue, Detroit, 2-7.
Holdsworths, The—Howard, Boston, 2-7.
Hollands, The—Academy, Scranton, Pa., 2-7.
Holloway Trio—Victoria, N. Y., 2-7.
Honolulu Students, Twelve—A. and S., Boston, 2-7.

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Hoopers, The—Battenberg's, Leipsig, Germany, May 2-7.
Hopper, Edna Wallace—Shea's, Toronto, 2-7.
HOUDINI—Empire, Leeds, Eng., 2-7, Hippodrome, Brighton, 9-14.
Howard and Bland—Pastor's, N. Y., 2-7.
Howard Bros. Woolworth Roof, Lancaster, Pa., 2-7, Proctor's, Newark, 9-14.
Howard's Dogs—O. H., Indianapolis, 2-7.
Hughes, Mr. and Mrs. Gene—O. H., Indianapolis, 2-7, Columbia, Cincinnati, 9-14.
Hume, Ross and Lewis—Orph., Denver, 2-7.
Huntings, Four—Fulton St., Brooklyn, 2-7.
Huston—Chutes, San Francisco, April 25-7.
Hutchison and Bainbridge—Keith's, Boston, 2-7, Mechanic, Salem, 9-14.
Jania, Elsie—Chase's, Washington, 2-7.
Jardon, Molly—Woolworth's, Lancaster, Pa., 2-7.
Jess, Misses—Keith's, Boston, 2-7.
Johnson and Wells—Avenue, Pittsburgh, 2-7.
Johnson, Charles—Olympic, Chicago, 2-7.
Johnson, Sabel—Howard, Boston, April 25-7.
JOHNSTONS, MUSICAL—Palace, Sydney, N. S. W., May and June.
Jones, Irving—O. H., Chicago, 2-7.
Jones and Sutton—Atlantic Gardens, N. Y., 2-7, Palace, Boston, 9-14.
Johnstone, Davenport and Lorella—O. H., Chicago, 2-7.
Joyce, Mae—Plom's, Madison, Wis., April 11—indefinite.
Kane, Leonard—Keith's, N. Y., 2-7.
Keatons, Three—Chase's, Washington, 2-7.
Kennedy and Rooney—Proctor's, 125th St., N. Y., 2-7, Proctor's, Albany, 9-14.
Kenton, Dorothy—West End Heights, St. Louis, 1-7.
Kenton, Hettie—Haymarket, Chicago, 2-7.
Kin-Kaid—Pastor's, N. Y., 2-7.
Kiralfo, Vincent—Orph., Portland, Ore., April 25-14.
Klein, Ott Bros. and Nicholson—Victoria, N. Y., 2-7.
La Clair and West—Brook, Marion, Ind., 2-7.
La Jess, Misses—Keith's, Boston, 2-7.
Lamson and Namon—Shea's, Toronto, 2-7.
Latell, Edwin—Orph., Brooklyn, 2-7, Circle, N. Y., 9-14.
La Tell Bros.—Proctor's 5th Ave., N. Y., 9-14.
La Tour, Irene, and Zazs—Eagles' Fair, Evansville, Ind., 2-7.
La Vards, The—Olympic, Chicago, 2-7.
La Veen and Cross—Howard, Boston, 2-7.
Lavine and Leonard—Haymarket, Chicago, 2-7.
Lawrence, Al.—Orph., Omaha, 1-7, Orph., Denver, 8-14.
Lawson and Namon—Shea's, Toronto, 2-7.
Le Clair, Harry—Keith's, N. Y., 2-7.
Le Vene and Cross—Howard, Boston, 2-7.
Lees, The Elks O. H., Leadville 2-7.
Leonard and Collins—Proctor's, Newark, 2-7.
Leonard Sisters—Lima, O., 2-7.
Leslie, Eddie—West End, St. Louis, 2-14.
Lesslk and Anita—Chase's, Washington, 2-7.
Lippincotts—Star, Hamilton, Can., 2-7.
Litchfield, Mr. and Mrs. Neil—Keith's, N. Y., 2-7, Keith's, Boston, 9-14.
Lloyd, Herbert—O. H., Chicago, 2-7.
Lolita, Mlle.—Park, Providence, 2-7.
Lord and Payne—Olympic, Chicago, 2-7.
Lutz Brothers—Fulton St., Brooklyn, 2-7.
Lukens, Four—Shea's, Buffalo, 2-7.
Lyne and Leonard—Acme, Sacramento, 2-7.
Madcaps, Four—Avenue, Pittsburgh, 2-7.
Madden, Mary—Arcade, Toledo, 1-7.
Magic Kettle, The—Eden Musee, N. Y.—indefinite.
Magill, Ida—Arch Street Museum, Phila., 2-7.
Majestic Musical Four—Orph., New Orleans, 2-7.
Major Sisters—Circo Pubillion, Havana, Cuba—indefinite.
Mantell and Lamb—La Petite, Tacoma, Wash., 2-7.
Marcel's Art Studies—Orph., Denver, April 25-7.
Marco Twins—Arcade, Toledo, 1-7, Pastor's, N. Y., 9-14.
Martinetti and Grossi—Columbia, St. Louis, 2-7, O. H. Chicago, 9-14.
Martynne—Mobile, Ala., 2-7.
Mason-Keeler Co.—Orph., Brooklyn, 2-7, Orph., Denver, 9-14.
Mason's Society Belles—Orph., Brooklyn, 2-7, Circle, N. Y., 9-14.
McAvoy, Dan—O. H., Chicago, 2-7.
McAvoy, Dick and Alice—Woolworth's, Lancaster, 2-7.
McCarty and Woolcott—Haymarket, Chicago, 2-7, Columbia, St. Louis, 9-14.
McCarty, Myles—Haymarket, Chicago, 2-7.
McIntyre and Heath—Circle, N. Y., 2-7.
McKinley, Mabel—Proctor's, Albany, 2-7.
McMahon and Chappelle—H. and B., Brooklyn, 9-14.
Meers Sisters, Three—Folies Bergere, Paris, France, April 25-7.
Meier and Mora—Pavilion, Eastbourne, 2-7.
MEREDITH SISTERS—Paris, France, April 18-7.
Merritt, Hal—Orph., San Francisco, 2-14.
Miles and Morris—Proctor's 5th Ave., N. Y., 2-7.
Miller and Rents—Haymarket, Chicago, 2-7.
Mills, Lillian, and Morris, Elida—Proctor's Circuit, 2-7.
Mills, W. J.—Olympic, Chicago, 2-7.
Mitchell and Love—Orph., San Francisco, April 24-7, Orph., Los Angeles 9-14.
Mitchells, Three—Howard, Boston, 2-7.
Moore and Littlefield—Circle, N. Y., 2-7.
Moore, Tom—Place de Republic, Paris—indefinite.
Moran and Markey—Keith's, N. Y., 2-7.
Morse, Theodore, Trio—Keith's, Phila., 2-7.
Morton, James J.—Orph., Brooklyn, 2-7.
MOTOGIRL, LA CHEATRICE—Crystal Palace, Leipsig, Germany, 1-31.
Murphy and Nichols—Orph., Omaha, 2-7, Orph., Denver, 9-14.
MURPHY, J. A., AND WILLARD, ELOISE—Pastor's, N. Y., 2-7.
Musical Cuttys, Six—Orph., Brooklyn, 2-7.
Myers and Rosa—Keith's, N. Y., 2-7.
Naynon, Rosa—Victoria, N. Y., 2-7.
Neville, Dorothy—Shea's, Buffalo, 2-7.
Nevins and Arnold—Trent, Trenton, 2-7.
New York Comedy Four—Howard, Boston, 2-7.
Nichols Sisters—Orph., Omaha, 1-7, Orph., Kansas City, 8-14.
Nobles, Milton and Dolly—H. and B., Brooklyn, April 25-7.
Norworth, Jack—Avenue, Pittsburgh, 2-7.
Nosses, The Five—Poli's, Bridgeport, 2-7, Victoria, N. Y., 16-21.
Nowlin, Dave—Haymarket, Chicago, 2-7.
O'Brien and Buckley—London—indefinite.
Orpheus Comedy Four—Pastor's, N. Y., 2-7.
Orville and Frank—Cleveland's, Chicago, 1-7.
Osav and Delmo—Howard, Boston, 2-7.
Parros Bros.—Keith's, N. Y., 2-7.
Perry, Frank L.—Unique, Visalia, 2-7.
PETERS, PHIL AND NETTIE—Keith's, Phila., 2-7, Olympic, Chicago, 9-14.
Pierce and Maxie—Proctor's 23d St., N. Y., 2-7.
Pierce and Rosslyn—Orph., Kansas City, 2-7.
Polk and Kollins—Alhambra, Paris, France, April.
Princeton and Gill—Olympic, Chicago, 2-7.
Pryor Bros.—Avenue, Pittsburgh, 2-7.
Rackett and Hazard—Granville, Waltham Green, London, 2-7.
Radford and Valentine—Fulton St., Brooklyn, 2-7.
Rastus and Banks—Avenue, Detroit, 2-7, Atlantic Garden, N. Y., 9-14.
Rawls and Voon Kaufman—Olympic, Chattanooga, Tenn., 2-14.
Redding, Francesca—Poli's, New Haven, 2-7.
Reed and Shaw—Howard, Boston, 2-7.
Reeves, Eddie—Keith's, Boston, 2-7.
Reinhold, Ben—Arch St. Museum, Phila., 2-7.
Reola—A. and S., Boston, 2-7.
Reynard, Ed F.—Circle, N. Y., 2-7.
Rianos, Four—Grand, Indianapolis, 2-14.
Rice Family—Park, Worcester, 2-7, Casto, Lawrence, 9-14.
Rice, Fanny—Keith's, Phila., 2-7, Casto, Lawrence, 9-14.
Ripley, Tom—Haymarket, Chicago, 2-7.
Roberts, Four—Orph., Seattle, Wash., 2-7.
Robison, J. E.—Hippodrome, London—indefinite.
Robyns, Mr. and Mrs.—Garrick, Wilmington, 2-7.
Romani Trio—Shea's, Buffalo, 2-7.
Rooney and Francis—Shea's, Buffalo, 2-7.
Rosaire—Woolworth's, Lancaster, Pa., 2-7, Avenue, Pittsburgh, 9-14.
Roses, Two—Keith's, Phila., 2-7.
Roscoe—A. and S., Boston, 2-7.
Rosses, Three—Empire, Hoboken, 2-7.
Rowe, William—Proctor's 5th Ave., N. Y., 2-7.
Royal Marine Band—Trent, Trenton, 2-7.
Russel, Leah—Proctor's, Newark, 2-7.
Russell and Dunbar—Crystal, Chipple Creek, Col., 2-7.
Russell, Dorothy—Fulton St. Brooklyn, 2-7.
Russell, Helen King—Proctor's, Newark, 2-7.
Russell, Phil and Carrie—Edison, Winnipeg, Man., 2-7.
RYAN, THOMAS J., AND RICHFIELD, MARY—Trent, Trenton, 2-7, Bijou, Jersey City, 9-14.
SABEL, JOSEPHINE—Alhambra, Paris, France—indefinite.
Sato, O. K.—Casino, Lyons, France, April 22-4.
Saunders, Chalk—Poli's, New Haven, 2-7, Woolworth's, Lancaster, 9-14.
Schenck Bros.—Columbia, St. Louis, 2-8.
Seeback, Harry—Keith's, N. Y., 2-7.
Seeley and West—London, Eng.—indefinite.
Shattuck, Truly—Orph., Kansas City, 1-7.
Shean and Warren—Olympic, Chicago, 2-7, Shea's, Buffalo, 9-14.
Sheehan, Eddy—Capital, Rochester, 2-21.
SHERMAN AND DE FORREST—Novelty, Brooklyn, 2-7.
Smith and Doreto—Barrasford Tour, Eng., 1-28.

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Soule, Eugene—Proctor's 5th Ave., N. Y., 2-7.
Sparrow—Avenue, Pittsburgh, 2-7.
St. Ives, Flora—Orph., Portland, Or., 2-14.
St. John and Lefevre—Woolworth's, Lancaster, Pa., 2-7, Pastor's, N. Y., 23-28.
Stuber, Fred—Grand, Indianapolis, 2-7.
Stein-Eretto Family—Orph., Brooklyn, 2-7.
Stephens, Hal—Keith's, Phila., 2-7.
Stewart, Cal—Proctor's, Newark, 2-7.
Stewart and Raymond—Proctor's, Newark, 2-7.
Strakosch, Avery—Avenue, Pittsburgh, 2-7.
Swickard, Mr. and Mrs.—Empire, Stratford, Eng., 2-7.
Sylvan and O'Neal—Metropolitan, Tampa, Fla., 2-7.
Sylvester, Jones and Pringle—Stockton, Cal., 2-7.
Taffary's Dogs—Orph., Kansas City, 1-7.
Tanakas—Trent, Trenton, 2-7.
Terry and Lambert—Empire, Dublin, 2-14.
Thorne and Carleton—O. H., Chicago, 2-7.
Thorne, Mr. and Mrs. Harry—Poli's, Hartford, 2-7.
Thropp, Clara—Orph., Los Angeles, 2-7.
Ten Brooke, Lambert and Ten Brooke—Fulton St., Brooklyn, 2-7.
Tippell and Kliment—Novelty, Fresno, Cal., April 25-7.
Toukins, William—Orph., Utica, 2-7.
Toonoonin Arabs—New Haven, 2-7.
Topack and West—Haymarket, Chicago, 2-7.
Trainor and Button—Crystal, Milwaukee, 2-7.
Trask and Gladden—Orph., New Orleans, 2-7.
Trocadero Quartette—Columbia, Cincinnati, 1-7.
Turner's Pickaninnies—Tivoli, Sydney, Australia, 18—indefinite.
Tyce and Jermon—New Lyric, Utica, N. Y., 2-7.
URQUHART, ISABELLE—Woolworth's, Lancaster, Pa., 2-7.
Valveno Bros.—Proctor's 5th Ave., N. Y., 2-7.
Vance, Kelly and Kent—Columbia, St. Louis, 2-7.
Vassar Girls, Eight—Olympic, Chicago, 2-7.
Vaughan, Irene—Arch St., Phila., 2-7.
Vernon—Keith's, Phila., 2-7.
Von Gofre and Cotrelly—Edison, Tacoma, Wash., 2-7.
Wagner and Arnim—Haymarket, Chicago, 2-7.
Waldon, Max—Keith's, Phila., 2-7.
Waller, John E.—Arch St., Phila., 2-7.
Ward and Curran—Columbia, St. Louis, 2-8.
Watson, Hutchings and Edwards—Columbia, St. Louis, 2-7, O. H., Chicago, 9-14.
Watson, Lew—Howard, Boston, 2-7, Watson's, Brooklyn, 9-14.
Welch, Len F.—Pastor's, N. Y., 2-7.
Welson, Max, Troupe—Orph., Denver, 1-14.
Wesson, Walters and Wesson—Orph., New Orleans, 2-7.
Werden and Gladdish—O. H., Chicago, 2-7.
Whitcomb, Hank and Lottie—Columbia, St. Louis, 2-7.
White and Simmons—Proctor's 5th Ave., N. Y., 2-7.
White, Clayton and Stuart—Avenue, Pittsburgh, 2-7.
Whitney, Anna—Columbia, St. Louis, 2-7, O. H., Chicago, 9-14.
Whirling Bonette—A. & S., Boston, 2-7.
Wilson, James—A. and S., Boston, 2-7.
Winchester, The—O. H., London, Can., 2-7, Kingston, Can., 9-14.
Windom, W. H.—Shea's, Buffalo, 2-7.
Wood Brothers—Keith's, N. Y., 2-7.
World and Kingston—Keith's, Phila., 2-7, Chase's, Washington, 9-14.
Wyley and Wylson—Empire, Cleveland, 2-7, Avenue, Pittsburgh, 9-14.
Yankee Comedy Four—Orph., New Orleans, 2-7.
Yeamans, Jennie—Keith's, Boston, 2-7.
Yorke and Adams—Chase's, Washington, 2-7.
Zara and Stetson—Proctor's, Albany, 2-7.
Zazell and Vernon—Keith's, Phila., 2-7.
Ziska and King—Columbia, Cincinnati, 1-7.

VAUDEVILLE CORRESPONDENCE

CHICAGO, ILL.—Dan McAvoy in his condensed Sally in Our Alley leads the bill at the Chicago Opera House this week. Others are Adelaide Herrmann, Thorne and Carleton, Crane Brothers, Johnson, Davenport and Lorella, Mr. and Mrs. Irving Jones, Herbert Lloyd, Esmeralda Sisters, Werden and Gladdish, James A. Dunn, Delaney and Daly, Hayman and Franklyn, and Pattie Brown.——Haymarket: Cressy and Dayne, Genaro, Bailey and co., Robert Fulgora, Myles McCarthy and Ada Wolcott in The Race Tout's Dream, Artie Hall, Wagner and Arnim, Dave Nowlin, Frey and Fields, Tom Ripley, La Vine and Leonard, Topack and West, Hettie Kenton, Miller and Rents, and Billy Case.——Olympic: Vassar Girls, Shean and Warren, Avon Comedy Four, Smith and Fuller, Ferguson and Mack, William Jerome Mills, Loro and Payne, Naomi Ethardo, Princeton and Gill, La Varda, Colfax Sisters, and Charles Johnson.—Cleveland's: Edna Aug, Loney Haskell, Ameta, Frank Cushman, Four Pantzers, Eva Tanguay, L'Estrange Sisters, Orville and Frank.——Trocadero: Ed F. Rush's Bon Ton Burlesquers.——Sam Jack's: Roble's Knickerbockers, with Frank Finney, Hawthorne and Burt, and Reid and Gilbert.——Items: Myles McCarthy and Ada Wolcott made their racing sketch one of the best of the kind ever seen here, and Frey and Fields also succeeded in arousing the Olympic audiences to enthusasm. Wagner and Arnim pleased in The Maid of the Mill, their singing being excellent.—Bloom and Cooper made a big hit at the C. O. H. Other hits were made by Shean and Warren, Greene and Werner, McWatters and Tyson, and Carver and Pollard.—Eva Tanguay, in her fourth week at Cleveland's, looks like a fixture there.—The opening of the Masonic Temple Theatre is now regarded as a certainty.—Chutes Park will open 22.
O. L. COLBURN.

BOSTON, MASS.—Keith's has the musical event Boston concertgoers have been awaiting for months, the return of the Fadettes Woman's Orchestra, and it is very evident that the brilliant success of last season will be repeated if one may judge by the brilliancy of the opening to-day. There are more girls in the organization than ever, and under the skilled direction of Caroline B. Nichols a brilliant programme was given. The other features are Girard and Gardner, Cole and Johnson, French Brothers, Jennie Yeamans, Corbley and Burke, Frencelli and Lewis, D. J. Harrington, Theo. and Camille La Jess, Hutchinson and Bainbridge, Eddie Reeves, and biograph.——Charley Mitchell, assisted by Jack McAuliffe, heads the bill at the Howard Athenaeum, where the other attractions are La Veen and Cross, Three Hickmans, Harris and Walters, Sabel Johnson, Reed and Shaw, Three Mitchells, Osav and Delmo, the Holdsworths, Newton Brothers, Leon and Baker, Phil Morton, Lew Watson, Carroll and Baker, the kinetograph, and the burlesque contingent in Speed to Burn.——The Cherry Blossom Burlesquers fill the bill at the Palace. This week ends the regular season at the Palace.——Harry Morris is A. Night on Broadway is a change from the ordinary burlesque co. playing at the Lyceum.——At Austin and Stone's: May Morris, Harry Powell, Sam Howe, Jack Stewart, Coppinger and White, Kimball and Doyle, Ward and Raymond, the Marions, Prior Brothers, Adams and Bliss, Fox, Cook and co.——Manager C. H. Waldron, of the Palace, has selected an unusually strong stock co. for the Summer, presenting weekly changes of bill. The co. opens 9.——Colonel Frank P. Stone, of Austin and Stone's, celebrated his birthday last week. The orchestra presented him with an elaborate solid silver gift. Many friends in the profession sent congratulations.——Mayor Collins vetoed the license granted to the Forepaugh-Sells Circus because he objected to the form in which it had been issued. The dates were left blank, so to speak, and gave this circus permission to appear one week beginning either 16, 23 or 30, and this would have shut out all other circuses from Boston. He evidently didn't intend to have a repetition of the proceedings by which the Ringlings were kept out of Boston last season. Meantime the Forepaughs have all Boston billed for the week of 16, and when the Aldermen issue a new license it will unquestionably be approved.
JAY BENTON.

ST. LOUIS, MO.—A good bill was seen at the Columbia April 25-1. Adelaide Herrmann, Thorne and Carlton, Irving Jones, and Lew Hawkins scored. For 2-8: Watson, Hutchings and Edwards, Ward and Curran, Josephine Gassman, Schenk Brothers, Clarice Vance, Kelly and Kent, Martinetti and Grossi, Anderson and Briggs, Castallatt and Hall, Carleton and Terre, Hank and Lottie Whitcomb, and the kinodrome.——The Blue Ribbon Girls are at the Standard 1-7. Olio: Five Flying Banvards, Le Roy and Le Vanion, Orth and Fern, Cooke and Hayes, Krause and Rosa, and Ira Kessner and co.——Forest Park Highlands opened 30. The grounds were illuminated with 5,000 lights. The first vaudeville bill was presented 1. It consists of six acts, with Frederick V. Bowers and the Dickson Brothers as headliners.——The management of West End Heights decided to open that resort 30 with a concert by Frank's Band. The theatre opened also with a bill including Dorothy Kenton, Frank La Mondue, Cliff Dean and co., Hibbert and Warren, Three Walseys, Doherty's poodles, and Mae Currie Prell.
J. A. NORTON.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): The Kentucky Belles April 18-23 drew large and well pleased houses. Specialties by Allene and Hamilton, Gray and Graham, Reliance Quartette, Halley and Meehan, and Gaston and Stone. Cherry Blossom Burlesquers 25-30 pleased. Parisian Widows 2-7.——Park (Spitz and Nathanson, mgrs.): This house made a change 25-30 to vaudeville, the entertainment being given by Walter J. Plimmer's co. On the bill were Niblo and Riley, Emily Benner, Rayno's dogs, Davis and Walker, John E. Drew, Tyce and Jermon, Pryor Brothers, and Damm Brothers. 2-7 Mlle. Lolita and others.——The Shriners had a reception 22. Wilbur J. Tucker, of Boston, supplied Arnold and Gardner, Professor O'Harrell, James Francis Dooley, and Mr. and Mrs. Robyns in The Counsel for the Defense.
HOWARD C. RIPLEY.

PHILADELPHIA, PA.—Keith's New Theatre 2-7 offers Fanny Rice, Mr. and Mrs. Gardner Crane, Max Waldon, Hal Stephans, Vernon, Word and Kingston, Zazell and Vernon, Phil and Nettie Peters, Ed Gray, Wood Brothers, Theo. Morse Trio, the Rosses, George Austin, and Conroy and Pearl. Pleasing programme to usual large patronage.——At the Trocadero Weber's Dainty Duchess holds the boards. Business good.——The Lyceum has Frank B. Carr's Thoroughbreds 2-7. Brigadiers 9.——The Star presents the Fads and Follies co., with Leo Pardello, wrestler, as the special card. Business fair.——The Arch Street Museum bills Sam Drane, Irene Vaughn, Leon and Bertie Allen, Ben Reinhold, Waller and Magill, and the cineograph.
S. FERNBERGER.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): Week April 25-30: Five Nosses, Todd-Judge Family, George Henry, Trader and co. in Oscar's Birthday, a well liked sketch; Daisy Dumont, Johnson and Wells, Yarrie and Thompson, Spissell Brothers, and the electograph. Week 1-7: Toonoonin Arabs, Gotham Comedy Four, Francesca Redding and co., Three Sisters De Faye, Marvelous Franks, Chalk Saunders, and Ban and Benton.——Item: At the regular meeting of Raspberry Lodge, No. 6, held April 22, the following were elected: Charles Colby, Jack Mason, McBann Brothers, William Graham, Frank Whitman, and Waterbury Brothers and Tenny.
JANE MARLIN.

MILWAUKEE, WIS.—Alhambra (O. F. Miller, mgr.): Hopkins' Big Show was favorably received by a large audience April 24. The bill comprised Leonzo, Van Tella and Nina, Lewis and Green, Musical Kleist, William J. McDermott, Maud Rockwell, Shiek Hadji Tahara Troupe, Carleton and Terre, and the polyscope. The Game Keeper 1-7.——Star (F. R. Trottman, mgr.): Rose Hill English Folly co. opened to big houses 24 and a good performance was enjoyed. Trans-Atlantic co. 1-7.——The bill at the Crystal pleased immense crowds 24. The olio consisted of Burtino and Walters, Merritt and Rosella, May and George Woodward, Baby Gladys, and George Forrest.
CLAUDE L. N. NORRIE.

KANSAS CITY, MO.—The bill at the Orpheum April 24-30 was up to the average, drawing large audiences. The Colby Family scored and Al Lawrence was recalled again and again. Charles Deland and co., Eckert and Berg, Murphy and Nichols, Louise Brehany, and Trask and Gladden shared in the applause. 1-7: Emmett Corrigan and co., Truly Shattuck, Burke and La Rue, Traffary's dogs, Belle Gordon, Esmeralda, Pierce and Rosslyn, and the kinodrome.——Al. Reeves' Big Beauty Show was the Century offering 24-30. Business fair.
D. KEEDY CAMPBELL.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): The following turns are offered week 2-7, forming a very entertaining programme: Digby Bell and co., Clayton White, Marie Stuart and co., Adgie and her lions, Four Madcaps, Elfie Fay, Jack Norworth, Sparrow, Avery Strakosch, Crawford and Manning, Misses Bruce, Pryor Brothers, Cherry and Bates, Johnson and Wells. Usual large opening attendance.——Academy (Harry Williams, Jr., mgr.): Week 2-7 Fulton's Jolly Grass Widows.
ALBERT S. L. HEWES.

CINCINNATI, O.—Helen Bertram was at the Columbia April 24-30 with a number of new and pleasing songs. Fred Hallen and Mollie Fuller were seen again in Election Bets. Tom Browne's whistling proved one of the features of the bill, as did William H. Windom's new monologue. Others were the Musical Goolmans, Leon, Wills and Hassan, and the Avon Comedy Four.——The Gay Masqueraders were at People's 24-30 with a lively performance.
H. A. SUTTON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Week April 25-30: Holloway Trio, the Harvey Comedy co., H. V. Fitzgerald, Dora Pelletier, Dooley and Fowley, Murphy and Andrews, and the Four Rianos, who are worth the price of admission. Mabel McKinley heads the bill 2.——Gaiety (Agnes Barry, mgr.): The Thoroughbreds made good 21-23. Rice and Barton's co. 25-27, to the usual big business. Parisian Widows 28-30.
CHARLES N. PHELPS.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Imperial Burlesquers was the offering April 25-30 to fine business. Merry Maidens 2-7.——Items: Appearing at Royal Arcanum Anniversary 27 were Frank Fogarty and Haley and Bond.—At the Odd Fellows' Anniversary 27 were Youna, Ray Cox, Charles H. Simerson, Short and Edwards, Joe Mackey, and Williams and Melburn.
WALTER C. SMITH.

DENVER, COL.—Orpheum (A. Carson, mgr.): Week April 18: Filson and Errol, Artesto, Jules and Ella Garrison, Hal Merritt, Nichols Sisters, Sisters Gasch, Brandon and Wiley, and the kinodrome.——Crystal had crowded houses. Sully and Phelps, Annette Moore, Brummage and Clark, Nellie Revelle, Sadie Hart, Pringle and Kenwood, and Will Evans made up the bill.
WILLARD PACKARD HATCH.

BUFFALO, N. Y.—Shea's turned people away week April 25. Edna Wallace Hopper and co., Frederick Bond and co., Lotta Gladstone, Gallagher and Hild, Howard's Ponies, Mildred Grover, Frank Bunman, and Lawson and Namon.——The Lafayette did a good business with Fred Irwin's Big Show.
P. T. O'CONNOR.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Week April 25-30: Clayton White and Marie Stuart, Alfons, Fleury Trio, Two Pucks, Hines and Remington, Four Lukens, Jack Gardner, Wartenbury Brothers, and the kinetograph. Edna Wallace Hopper 2-7.——Star (F. W. Stair, mgr.): The Utopians filled the theatre 25-30.
STANLEY McKEOWN BROWN.

OMAHA, NEB.—Orpheum week April 24: Belle Gordon, Fiske and McDonough, Bernard Dyllyn, Hume, Ross and Lewis, Truly Shattuck, Taffarty's dogs, Ferguson and Mack, and the kinodrome. Week 1: Colby Family, Murphy and Nichols, Nichols Sisters, Gillo's Artesto, Eckert and Berg, Al. Lawrence, Aronson and Ashton.
J. R. RINGWALT.

NEWARK, N. J.—Proctor's: Good programme pleased excellent houses April 25-30. Johnstone Bennett and co., Yorke and Adams, Reed Birds, White and Simmons, Aurie Dagwell, Lutz Brothers, Pierce and Maizie, and Newton Brothers.——Waldmann's: The Brigadiers opened to a large audience 25. Cracker Jacks 2-7.
FREDERIC T. MARSH.

WASHINGTON, D. C.—The bill at Chase's 2-7 presents Joe, Myra and Buster Keaton, Annie Abbott, Edouin and Edwards, Elsie Janis, Yorke and Adams, Brothers Damm, and Hadji, Lessie and Anita.——The Bowery Burlesquers co. is at Kernan's Lyceum. American Burlesquers 9.
JOHN T. WARDE.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): April 18-23: Genaro and Bailey, Liepsig, Talbot and Rogers, Madame Emmy's Pets, Lavine-Cameron Trio, Harris and Walters, Ouda, and kinodrome to medium audiences. Fair bill. 25-30: Elfie Fay, Julian Rose, Edward Heron and co., St. Onge Brothers, Fred Stuber, Chalk Saunders, Rastus and Banks, and kinoCrome to large audiences. Good bill.——Lyric (Charles Rosecrans, mgr.): Week 18-23: Watermelon Girls, Yackley and Bunnell, McMahon and Chappelle, Koppe, W. Ricciardi, John E. Drew, Barrett Sisters, the Minstrel Maids, and biograph to fair attendance. Good bill. The opening 18 was a big event. 25-30: The Taneans, Jenny Eddy Trio, Fisher and Johnson, Winifred Stewart, Fonti Boni Brothers, Fred and Amy Gottlob, Orpheus Trio, the Beardsleys, and biograph to medium audiences; pleased.——Item: Frank Hill, treasurer at the Orpheum, has been appointed treasurer of the Utica State League baseball team.

DETROIT, MICH.—Vesta Tilley headed a remarkably good bill at the Temple April 18-23. This magnetic comedienne fulfills all that was expected of her and received an ovation. Others were John T. Sullivan and co., Rappo Sisters, Empire City Quartette, Perry and Lulu Ryan and Emma Wood, Borani and Nevarro, Twin Nices, A. O. Rostow, and kinetograph. A good bill is current week 25-30, headed by the First Marine Band of Germany, C. T. Aldrich, Pat Rooney and Emma Francis, Foy and Clark, McMahon and Chappelle, Crawford and Manning and Winona Winter. Barber with his sensational loop the loop, Louise Gunning, and the Piccolo Midgets week 2.——The Avenue week 18-23 had Dan McAvoy in Sally in Our Alley, Castellett and Hall, Mary Maddern, St. Onge Brothers, J. K. Murray and Clara Lane, Musical Thor, and the kinetograph. Week 25-30: Riccobono's horses, Dolan and Lenharr, Genaro and Bailey, Rapoli, W. C. Kelley, Jordan and Harvey, Leipsig (a clever Detroiter), and the Lowe-Hughes Trio.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): The bill April 18-24 pleased good sized audiences. De Onzo Brothers, George Thatcher, Two Roses, the Ushers, McDonald and Huntington, Emerson and Omega, Rocco Defino, and the kinetograph were present. Manager Bruggemann was compelled to disappoint his patrons this week on account of the sudden illness of one of the Russell Brothers. They will appear later in the season. Week 25-1 Al. Bellman and Lottie Moore, Mr. and Mrs. Esmonde, Hoey and Lee, Duffy, Sawtelle and Duffy, Dick and Alice McAvoy, Asra, the Brittons, the Rosaires, and kinetograph. Week 2-8: Madame Helene Gerard, Mr. and Mrs. Perkins Fisher, Four Hills, Three Rossis, Adamini and Taylor, Crace Trio, Harper, Desmond and Bailey, and kinetograph.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Parsifal was presented in picture form 17. Very unsatisfactory to the management and the public. Manager Nash immediately canceled it. House dark week 18-23.——Weast (C. F. Bartson, mgr.): Week 18-23: The Tourist Trio, Robinson and Grant, the Coltons, Kelt and Rusick, and Mains and Parick. Interesting bill; good attendance.——Jacobs' (A. F. Jacobs, prop.): Week 18-23: Frankelle and Rose, Dill and Ward, Avery and Healey, and Madam Paul. Excellent programme; fair crowds.

SIS HOPKINS' SISTER.

Ida Melville, who a few months ago, on account of ill health, abandoned a successful vaudeville tour, will be featured next season in a rural comedy, entitled Sis Hopkins' Sister. Miss Melville is a sister of Rose Melville.

LETTER LIST.

WOMEN.

Avis, Imogen, Marie Allen, Stella Adams, Sybil Andersen, Nita Abbott, Juliette Atkinson, Blanche Aldrach, Maye L. Aigen, Josephine Arthur, Daisy Appel.

Belmont, Grace, Effie Brookline, Grace Bowers, Mrs. Alonza Bowen, Violet Barnes, Helen Bronner, Mrs. Thorndyke Boucicault, Mura Bond, Beatrice Burke, Rita Bureagurard, Julia Batcheider, Ruth Barrison, Nelly Baker, Lillian Bond, Mayme Botti, Ruth Brown, Blanche Brennan, Beatrice Bertram, Jeannette Brooks, Marie F. Brooks, Belle Burchell, Marion T. Bohannon, Marion Balkou, Myra Brook, Kathryn Brawne, Bessie Barry, Lillian Buckhardt, Edith Blair, Frances Brooke, Iva Barbour.

Cliff, Lova A., Alida Cortelyan, Miss R. Clemmons, Miss Theo. Casey, Mrs. Jack Caldwell, Lenore Cleveland, Mrs. A. K. Christie, Helen Chichester, Bertha Creighton, Evelyn Carrette, Lizzie H. Collier.

Darling, Queenie, Esta Dean, Mrs. Geo. de Rapalje, Marguerite Di Santo, None Dore, Hortense De Fontenay, Susan Drake, Eveleen Dunmore, Blanche Dartes, Decola Delaro, Dorothy Darcy, Mary Davis, Dorothy Darso, Lottie Dale, Ada Deaves, May Donahue, May N. Drew, Camille D'Arville, Mrs. C. J. Davidson, Miss L. De Shun, Amy Dale, Mona Downs, Dorothy Dane.

Eames, Emma, Lillian Emmons, Mattie Edwards, Grace Elliston, Zulu Ellsworth, Julia Earle, Annie Evelyn, Ruth Eldridge, Florence Eldridge.

Forman, Flossie I., Minnie Fuller, Madge Fielding, Josephine Firth, Mrs. Albt. Froom, Mary Finner, Georgie Francillo, Mrs. H. B. Forbes, Margaret Fuller, Gertrude Fallon, Majorie Fletcher, Ina Fenmore.

Gillespie, Elizabeth, Grace Gibbons, Mrs. W. T. Gaskell, Helen Gilmore, Edythe Gibbons, Jessie M. Graham, Lillian Goodall, Florence Gale, Aileen Goodman, Martha Garvin, Florence Gibson.

Howard, Emma, Virginia Howell, Belle Heath, Mrs. Hanway, Florence Hamilton, Cora Harris, Eleanor Hall, Mabel Hastings, Ida Hopper, Maude Hoffman, Daphne Harcourt, Grace Henry, Jean Hassell, Jane Holly, Leono Hamilton, Suzanne Halpren, Carroll Hamilton, Maud R. Harlow.

Jansen, Mabel, Sandol Javier, Gladys Judson.

Knowles, Priscilla, Zena Keife, Mrs. Frank Kissell.

Lewis, Pearl E., Lucile La Verne, D. Hope Leornard, Florence Leonard, Mrs. R. W. Little, Camelle La Villa, Dorothy Lewis, Leona Leslie, Loone Lezell, Daisy Lucas, Georgie La Tour.

Meers, Beatrice, Katherine May, Lucy Milliken, Melita Milton, Meta Maynard, Georgia Mendum, Bessie Miller, Mrs. Frank E. Maslin, Alma E. Murray, Stella Madison, Camille Muori, Mrs. Geo. Monseratt, Julia Morton, Florence Mace, Helen Marshall, May Melville, Helen Maye, Theresa Martin, Louise McCullum, Helen McGregor, Margaret McKinney, Florence McNiel.

Nash, Nellie, Florence Nelson, Florence Neilson, Lucia Nola, Margaret Nixon, Maude Napier.

Pringle, Jessie, Marie Palmer, Anna Pomeroy.

Russell, Kathryn, Gertrude H. Risch, Katharine Ridgeway, Grace Reals, Leslie Reese, Helen M. Rockefeller, Isabell Reber, Helen K. Russell, Grace Robinson, Lucie A. Rogers, Effie Remond, Lillian Rose.

Saunders, Alice, Margaret Mayo Selwyn, Lillian Stanford, Gertrude Stanley, Minna Swartze, Mrs. R. Sturdwan, Margaret Sutherland, Belu Stanly, Maude Stevens, Lillian Shaw, J. Daisy Stewart, Josie Sadler, Olive E. Spencer, Sue Stillman, Maude Sheridan, Ruth Sheppard, Olga Saylor, Mrs. Morris J. Sullivan, Amy Shaffer, Miss Sine, Lillian Sterling, Victoria Stuart.

Tunison, May, Nellie Thorne, Miss A. Townsend, Mrs. Theo. F. Terry, Ruby Tracey, Kittie Thornton, Mabel Trunnell, Hilda Tucker, Edith Turton, Trixeds and Leland.

Vernon, Violet, Lillian Vokes, Agnes W. Villa, Ethel Vincent, May Vann.

White, Olive, May Walsh, Eugenia Whipple, Mae Wilson, May Wentworth, Teddy Wynan, Wineford Wilds, Lillian Walsh, Annabelle Whitford, Hallie White, Flo Walton, Estelle Webster.

Young, Nellie, Berenice Yerance.

Zalene, Vera.

MEN.

Ayres, Sidney, Max Adamsky, Alb. Angel, Fred Allen, A. S. Anthony.

Boyd, Jas. W., Rupert Bertland, Jiffey Brothers, W. J. Black, Jno. W. Bennett, A. Bainbridge, J. G. Baum, Augustus Barrett, Fred'k V. Bowers, Major Burk, J. C. Brownell, Dave Bellemore, Chas. Barringer, A. F. Barnes, Harry Barton, Geo. R. Bell, Edwin Barbier, Jno. Bolger, Alb. H. Busby, Emile Burrangan, Chas. Bloomer, K. G. Barkout, Walter D. Botto, Harry S. Bartlett, Sam'l B. Brobst.

Courtney, Wm., Harry Chessbro, Percy Choate, Jos. Cusacks, D. C. Coolman, Forrest H. Cummings, Owen B. Curtis, Arthur J. Chisaw, Brandon Courtney, Chas. Clear, Robt. Chandler, Creston Clarke, Arthur Conrad, Chas. K. Champlin, Ralph E. Cummings, Wm. Carr, Fred Chauncey, Wm. Colvin.

Davis, Geo. H., Willis H. Davis, A. H. Davis, E. F. Doolittle, Jack Dillon, Wilbert Dammones, Wm. Dupont, Fred Dubois, J. B. Delamater, A. S. Davidson, Philip J. Drew, Louis De Lange, Wm. Dexter, Edw. D. Oize, Ben F. Dodson, Rich'd Drew.

Evans, Clare, Gerald Emerson, Will O. Edmonds, Ed Evans, Fred Eckhart, Elwyn Eaton.

Felan, Jos., Sam'l Fish, Barney Fagan, Hugh Fay, Mr. Fiellford, Earl Flynn, Dan Francis, Earl Ford, Tom Fortune, Ed Franklin, Clint Ford, P. Feny.

Gottlibt, Wm., W. A. Gilatt, Charley Gano, Frank Glenn, Jas. F. Green, Geo. A. Gardner, R. L. Giffen, Cliff W. Gilbert, Wm. L. Gibson, Fred M. Gilmore.

Harlan, Otis, Wm. Harris, Geo. W. Helm, Maurice Hageman, Frank Hunter, Max Hoffman, J. R. Hubbell, Siegfried Hofstein, Frank Hilton, Rich'd Hoyer, Jas. Hawk, J. Francis Hayes, Wm. C. Hazeltine, Geo. Hamilton, Roland H. Hill.

Irving, Robt., H. E. Irving, Will J. Irvin.

Jepson, Eugene, F. E. Jenkins, Chas. Jehlinger, J. J. Jaxon, Chas. James, A. A. Jack, Stanley Johns.

Kurtz, Geo. Z., Jas. Kearney, Cecil Kinnaird, Mark Kent, Geo. Kenney, Jno. Keefe, T. Keaton, Frank Kingdon, Frank Kendrick, Burt L. King, Jno. J. Kett.

Lennon, Percy G., Edw. K. Leon, E. Lehay, Howard Lang, B. B. Lesseman, Arthur Livingston, Geo. S. Leonard, Fred La Mont, Jno. S. Landon, Wave Lewis, Wm. Lewis, H. F. Lloyd, Franklin F. Lowe, Leo Lane, Edmond D. Lyons.

Morgan, Howard, Aleck Murray, Julian Maguire, P. J. Mundy, Bert Mattie, Jno. C. Martin, Chas. Middleton, Palmer Moore, Harry Marteque, Homer B. Mullaney, A. W. Maddox, Clarence Musselman, B. L. Mulvey, Jas. S. Murray, Jno. J. Murray, Jack Martin, Wm. Morrow, K. C. Morse, Geo. Metcalfe, Geo. E. Martin, Harry S. Marion, Walter J. D. Merrill, A. J. Myers, Harry Maitland, Billy McArthur, Jno. G. Macfarlane, Jas. W. McConnell, Geo. E. Mackey, W. J. McDermott, T. J. McGrane, Fred W. McIntosh, Herbt. McKenzie, Tom J. McMahon, Matt McQuarrie.

Nolan, Wm. P., Rich'd R. Neill, Edw. Nicander, Chas. Nickle, Carl Newton.

Otto, Ernest, S. R. Overstreet, Louis E. O'Brien, Stanton Ogle, Elsworth Oelrich, Eugene Ordway, ... Owen.

Poutler, W. H., F. A. Puts, C. Y. Parsons, Robt. W. Parkins, Geo. Phillips, Louis Perle, Frank E. Patton, L. M. Polachek, Robt. S. Pigott, Herbt. Powell, H. R. Patterson, Chas. B. Pomeroy.

Quigley, Johnnie.

Robison, Thos., Ed Rurfess, Chas. Riggs, Frank Raymond, Jos. Rossellt, Dave Ross, W. H. Raymond, Lew Rose, C. B. Radford, Paul Riviere, Geo. W. Richards, Jno. W. Ransome, E. J. Ratcliffe, Wm. Rudolph, Jas. F. Reilly, Sam Robinson, Fred'k Renalds.

Southard, Ben, Fred Schwartz, Lew Southworth, Gale Satterlee, J. D. Steinhart, Wm. M. Smith, Frank Lea Short, Frank E. Stair, Augie Smyth, Charlie Southern, W. T. Stephens, Chas. H. Stowe, W. G. Stewart, Walter Sherwin, Alb. M. Sanderson, Jack Spalding, Thos. Slattery, L. E. Stubbs, Wm. Sibley, J. J. Sambrook, Leslie Stowe, Forrest Seabury, Vincent Seaville, Jas. O. Sullivan, Jas. Silver, Harry Stubbs.

Todd, Wm., Jack Tucker, Wm. Trainor, Geo. Thurston, Leon Thomas, Jas. Totten, Master Harry Tyler, Edward Trevor, Jno. P. Tucker, Roy Templeton, Geo. Turner, J. E. Toale, Geo. Trebosins, Smith Turner.

Vincent, Frank R., Karl Van Wagern, Walter Van Allen, Ernest L. Vinal, J. L. Vaughan, S. B. Villa.

William, Jno. W. A. Whitecar, Wm. Wagner, Dave H. Woods, Henry Woodruff, Austin Webb, C. F. Woodworth, Harland Winter, J. Ross Wilson, J. E. Wilson, Kendall Weston, Lester Walter, R. M. Wigton, Robt. Warwick, Fred'k H. Wilson, Chas. B. Wells, W. H. White, Lew Warner, Glenwood White, Jos. Wilson.

Young, Jack.

Zera, H. L.

REGISTERED MATTER.

May Sturgis, Clara Paulet, Miss Frencelle, Gertrude Terry, Marion Convere, D. H. Hunt, Will Conkling, Wm. Ruge, F. A. Demerest, Edw. N. Clisbee, W. Rhodes, Byron Douglas, Lyman F. Tucker, Frank E. Rowan.

THE ABORN COMPANIES.

The first of the Spring and Summer opera companies under the direction of Milton and Sargent Aborn opened its season on April 25 at the Academy of Music, Baltimore. The offering for the first week was The Fortune Teller. The company was cordially received, playing to big business all week, and the press was unanimous in praising the company and presentation. The Aborn Circuit this year will include nearly all the large cities as far West as Indianapolis, over which they will play the latest musical successes, such as The Fortune Teller, The Singing Girl, The Wizard of the Nile, The Idol's Eye, The Wedding Day, Jack and the Beanstalk, The Jolly Musketeer, The Highwayman, The Serenade, Rob Roy, and others of this class, most of which have never before been produced at popular prices, and for all of which they have purchased the original equipments of scenery and costumes, numbering some fifteen productions complete so far acquired. This will be the third Spring and Summer season of opera under their direction, and, as their operations will be on a larger scale than ever, this year's series promises to meet with the same gratifying success won by those of previous years. Their original idea of traveling stock has been further perfected by moving the entire chorus, as well as the cast, every two weeks, from one city to another, each company playing two operas in each of the theatres on their circuit. This is a notable improvement over the old permanent stock system, as the Monday performance is as smooth as Saturday's.

MATTERS OF FACT.

Stetson's Uncle Tom's Cabin companies, those admirable organizations of which L. W. Washburn is the proprietor, have had an unqualifiedly successful season. They have been enthusiastically received everywhere, there being four companies, so scarcely a section in any State in the Union has not been visited by them.

McFadden's Flats is now touring the coast cities and will go into British Columbia and return East during June, closing in St. Louis in July. This is the first visit of the play to the Far West, and judging from the business it will be an annual visitor in the future. After three weeks of rehearsals this company will open in Atlantic City early in August with a new version. The company is under the direction of Thomas R. Henry.

Fred Anderton, the Hi Holler in The Night Before Christmas, after singing his yodling song on April 15, was presented with a large bouquet of roses, with an elegant Knights of Pythias charm attached to the bouquet, by the A. B. C. Club of Lawrence, Mass.

Fred Wagner closed a twenty-eight weeks' season as manager of Al. W. Martin's Uncle Tom's Cabin company at Schenectady, N. Y., April 16, and after a week's vacation in Chicago rejoined the Wallace Shows at Peru, Ind., making his eighth season on the executive staff of that organization. Gerald Fitzgerald, also of Martin's staff, goes as press agent of Wallace's.

Florence St. Leonard, formerly a stock leading woman, but for the past three seasons with Mrs. Leslie Carter's Du Barry company, may be engaged for Summer stock, commencing May 7.

George Allison, who has been leading man of the Baker Theatre Stock at Portland, Ore., for the past two years, has just returned to New York and is open to offers for the Summer. He may be addressed care of The Players.

Managers wishing to book any of Al. W. Martin's enterprises should communicate direct with Mr. Martin, as F. C. Cooper is no longer in his employ and has no authority to act for him.

The Terminal Warehouse Stores, located at Eleventh Avenue and Twenty-seventh Street, advertise an auction sale of scenery, properties, costumes and other theatrical paraphernalia on Monday, May 9. The sale opens at 10.30 a.m.

OBITUARY.

Mrs. Edwin Deaves, widow of the late Edwin Deaves, one of the original San Francisco Minstrels, and mother of Mrs. Thomas Gossman (Ada Deaves), Mrs. Mark Sullivan (Rillie Deaves), and Walter, Harry and Fred Deaves, died at New Rochelle, N. Y., on April 30, of a complication of diseases. The funeral services will be held at the home of daughter, Ada Deaves-Gossman, 18 Webster Avenue, New Rochelle, N. Y., on Tuesday, May 3, at 11 A. M. The services will be conducted by Rev. Dr. C. F. Canedy, of Trinity Episcopal Church.

Mrs. Lydia Fox, once famous as a pantomimist and dancer, the widow of G. K. Fox and the mother of Mrs. Daniel Sully, died suddenly at her farm at Lake Hill, Ulster County, N.

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AMATEUR NOTES.

The Mask and Wig Club girls produced Alice in Anotherland at the Chestnut Street Opera House, Philadelphia, Monday night, April 5. It was a great first night. The university faculty was there in full force, as was society.

The farce, By Force of Impulse, which was so successfully produced at Assumption Hall, Syracuse, N. Y., on April 13 and 14, was given at St. John's Academy Hall last Monday evening. Hilda Kantz, who has made a decided hit in the leading role, assumed the title part. She was supported by an able cast.

At the Carnegie Lyceum last Thursday evening the Alliance Francaise gave another performance. The hall was crowded with a brilliant audience. The play was Labiche's and Delacour's three-act comedy, Les Petits Oiseaux. This was the cast: Blandinet, M. Octave Lesueur; Francois, Rene Wildenstein; Tiburce, Jean Tanty; Leonce, Victor de Beaumont; Aubertin and de Blandinet, E. Gomer; Mizabran, P. Darnaud; Joseph, J. Verdelliet; Un deuxieme bottier, A. Guillermin; Henriette, Madame C. Jelot; Laure, Mlle. Juliette Case; Prudence, Mlle. E. Richardot.

The initial performance of Tech's annual show, Simon Pure Brass, was given in the Auditorium at Malden, Mass., Monday evening, April 25, and the two productions in Boston at the Hollis Street Theatre on Tuesday and Friday afternoon, April 29 and 30. The scene of the plan is laid in California. The cast was as follows: Prof. Simon Pure Brass, R. P. Davis; J. Quincy Granite, P. M. Paine; Miss Primrose, A. B. Donnewald; Patty Granite, W. J. Nicholas; Jack Hazard, F. L. Higgins; Mallow, A. H. Langley; McCloskey, T. M. Gunn; Lady from Philadelphia, P. N. Kibbey; Lunatic, Joseph Daniels; Glycerine, A. F. Bancroft; Lounger, B. Bingham; Chinaman, C. U. Mowry.

Cranks, the comedy that was written for the annual production of the Century Club, was given every evening last week in the club's theatre at Broad and Oxford Streets, Philadelphia. The leading parts were taken by Joseph Moyer, Joseph D. Bicknell, William Graham, Harry V. Walker, Harry Culladay, Ernest Bouichon, Howard Dunseith, William Kryder, Harry Lurker, William Page, Jerome Shaw, W. C. Cawley, Albert George, George Snyder, Washington Cantz, and Messrs. Brenizer, Burton, and Wilcox.

"The Juniores of the Shakespeare Societe at the Barn the XVI dave of Aprille MDCCCCIV, from 7 and one halfe o' the clocke untill 9 and one halfe i' the evening. You shall be welcome, Ladye. Praye you, come. And, Ladyes, we will every one bee mask'd. The musicke playes; will you not dance?" So ran the invitation to the annual masquerade of the Shakespeare Society, held on Saturday, April 16, in the barn at Wellesley, Mass. Knights of the court in velvet doublets and hose marched along with blushing shepherdesses on their arms; foresters in russet or Lincoln green vied with jesters in motley for the favor of a stately court lady; nuns were whirled gayly along in a mad two-step, and brownies and fairies danced with ordinary mortals in evening gowns of the twentieth century.

Before the largest and most enthusiastic audience of graduates that ever assembled in the Pi Eta Club Theatre, at Cambridge Mass., the undergraduate members of that well-known Harvard society gave, on April 15, the regular graduates' night performance of their new comic opera, The Will-o'-the-Wisp. The most prominent part was taken by Clarence P. Whorf, '05, who enlivened things by his excellent acting of a difficult but amusing role. In the funmaking W. W. Fisher, '04, as the farmer, was a close second. D. P. Cook, '05, as the gay grass widow, was very funny. Belle Equestria's rendering of a difficult comedy part was consistently done. Goodbert Swift had no difficulty in living up to his role of hero, and Ikey Ikkiehopper was a capital Hebrew. The cast follows: I Will Ketcham, Clarence P. Whorf, '05; Caleb Sweet, William W. Fisher, '04; Priscilla Sweet, H. Le Seur Andrews, '06; Lucretia Smart, Douglas P. Cook, '05; Goodbert Swift, Harry R. Pratt, '03; Ikey Ikkiehopper, Frank E. Shirk, '06; Nehemiah Obadiah Brown, William S. Hall, '05; Belle Equestria, Morgan W. Jopling, '06; Selectmen: Dr. Eza Pill, James V. Dignowity, '06; John Berry, Frankline E. Whitney, '05; Erland F. Fish, '05; Harry L. Foster, '05; Clifford M. Holland, '06; E. Russel Ray, '04; Village Bass, Nathaniel B. Wales, '05. The chorus was composed of: Women—Holland Bennett, '04; Edward L. Cutler, '06; Colby Dill, '04; Charles Everett, '05; Erland F. Fish, '05; Harry L. Foster, '05; Clifford M. Holland, '06; E. Russel Ray, '04; North Storms, '06; Stuart W. Webb, '06; Franklin L. Whiting, '06; Harold W. Wise '04. Men—William C. Chick, '06; Richard E. Clapp, '04; Philip T. Coolidge, '05; Harold W. Crosby, '05; John Daniels, '04; Donald McFadon, '06; Thurston Merrill, '05; Robert F. Putnam, '06; Fred D. Rose, '05; Percy E. Sheldon, '04; J. Fred Smith, '05; Charles H. Wolbers, '05. Dancers—Milton A. Edwards, '04; Merrill H. Green, '05; Morgan W. Jopling, '06; Robert M. Peabody, '04; A. Le Roy, Risley, '06; Frederic Vlaux, '04. The book and lyrics were by Douglas P. Cook, '05; the music by Archibald T. Davison, '06; Frank H. Grey, '06, and Harris R. Pratt, '06. On the executive staff were the following: Graduate coach, Norman H. White, '93; musical director, Archibald T. Davison Jr., '06; business-manager, W. Minot Hurd '04; press manager, Kingman N. Robins, '04; stage-manager, McFadon, '06; property managers, Robert Wallace, '05, R. Lesley Toppan, '04; accompanist, Charles Everett, '05.

Pinafore was sung at the Opera House, Bangor, Me., Friday evening, April 8, by Bangor amateurs, the production being under the auspices of the young people of the Universalist Church. The cast was: The Rt. Hon. Sir Joseph Porter, K. C. B., Dr. Fred E. Maxfield; Captain Corcoran, Frank P. Lane; Ralph Rackstraw, Martin Fitzgerald; Dick Deadeye, Raymond Hitchcock; Bill Boystay, Fred Webber; Bill Bobstay, George T. Stewart; Tom Tucker, Carl Maxfield; Sergeant of Marines, Edward M. Quirk; Josephine, Frances Weston; Hebe, Mrs. W. A. Nelson; Little Buttercup, Saida Catell. Chorus—Mrs. F. J. Jones, Mrs. A. R. Lewis, Ella Taylor, Hattie Taylor, Marion Palmer, Grace Gilbert, Marjorie Cousins, Ethel Gorham, Evelyn Chase, Jessie Lord, Marion Nelson, Nellie Eames, Nellie Wood, Ethel Lord, Grace Davis, Gertrude Davis, Helen S. Fernald, Agnes T. Tibbitts, Isabelle Kane, Florence Nutting, Ardrey Nutting, Annie F. Danforth, Laura Earle, Mary E. Chalmers, Harriet Miller, Gertrude Boynton, Mrs. T. P. Wormwood, Roy Ervin, Kent R. Fox, Dudley S. Silsby, R. O. Crowell, F. Dayton Bean, Karl Anderson, W. O. Moore, Charles Keene, Francis Penney, Blake McKenney, Frederick Ringwall, W. G. Morse, C. R. Collamore, J. T. Taylor, Charles Gordon, Harry J. Covelle, Dr. Ramsden, John Sprague, Max Cushing, Alfred Stone, Ralph Lord, Ralph Gardner, H. A. Wood.

The St. John Dramatic Club gave an admirable presentation of the Irish drama, Kathleen Mavourneen, April 18, in Waldron Hall, Eighteenth and Clark streets, Chicago, with Josephine McGillam, formerly of the James O'Neill and William H. Crane companies, in the part of Kathleen, and Justin McCarthy as the gallant Terrence. Mayme and Florence Allen impersonated to perfection their parts as comely Irish colleens, as did Josephine Flynn. The other parts were equally well taken by Bates Worcester Dane, Michael McLaughlin, Thomas McNally, John J. Kelly, Thomas McGrath, John Hackett, William Groble, Bernard F. Jones, Edward Whelan, M. Davey, and Thomas O'Connor.

Cap and Bells, the Williams College Dramatic Club, will appear at Carnegie Lyceum, Friday evening, April 29, in A Night Off. Cap and Bells is one of the oldest of college dramatic clubs, and has an unbroken record of some sixty plays, given two or three a year, since 1872.

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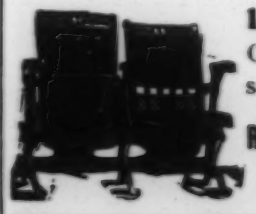

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